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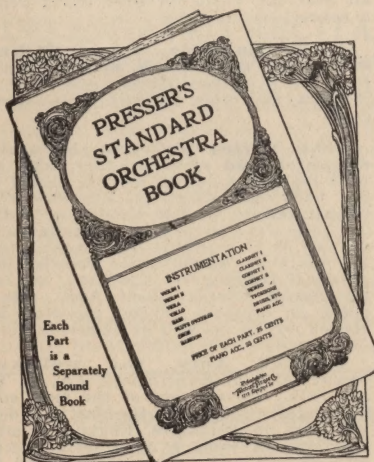
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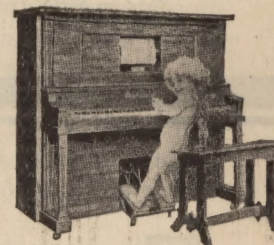
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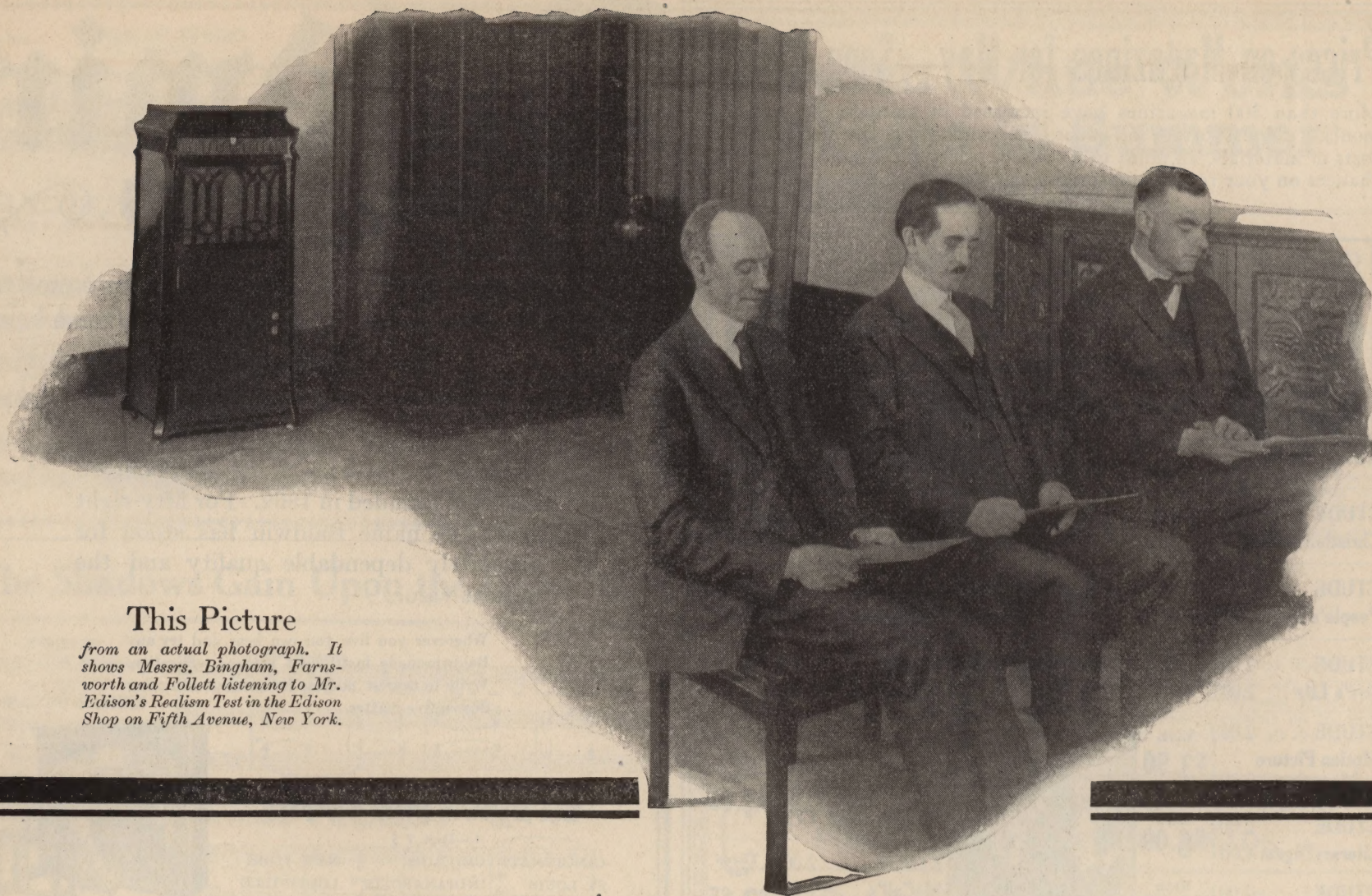
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from an actual photograph. It shows Messrs. Bingham, Farnsworth and Follett listening to Mr. Edison's Realism Test in the Edison Shop on Fifth Avenue, New York.

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—Scientists from American universities find that strange things happen during Mr. Edison's new musical test. Wouldn't you like to try the same test?

THERE'S no woman in this picture. Anybody can see that. Yet these three men declared they heard her. I was there when they made their astounding statements—in the Edison Shop on Fifth Avenue, New York.

In the rear of this temple of music is a great hall, where there's usually a concert going on. On this particular day its doors were half open. Inside it was half dark—and silent as a church at midnight.

Then a voice floated to my ears from within. It was an exquisite voice, singing just a sweet, simple song. It had that appealing sort of beauty that reaches down inside you and makes you feel lumpy in your throat.

I looked through the doors to see the singer. But I saw no singer at all—just three men seated with their backs toward a phonograph. Their heads were bowed. The magic beauty of the ballad had fixed them with its spell.

The music died away. The three men did not stir. They seemed lost to the world.

Finally one found his voice: "I could have sworn there was a living singer behind me. It was marvelous. Carried me back to a certain summer I spent in my youth."

The second man said: "I felt the presence of a living singer. She was singing—free and unrestrained. The accompaniment

seemed by a separate instrument."

The third then spoke up: "The music filled my mind with thoughts of peace and beauty."

I didn't know what to make of it until some one explained. It was Mr. Edison's famous Realism Test. These three distinguished men of art and science had been trying it on themselves—to see whether listening to the New Edison caused the same emotions as listening to a living singer.

Director Bingham and his colleagues

THE man who first spoke is a famous psychologist. He experiments with music and how it makes us feel and dream. He has found how music can speed you up, or slow you down, why it soothes your nerves, how it takes away that tired feeling. He is Dr. W. V. Bingham, Director of the Department of Applied Psychology, Carnegie Institute of Technology.

One of his colleagues is Professor C. H. Farnsworth, Director of the Department of Music, Teachers College, Columbia University. Professor Farnsworth knows music just as the physician knows medicines. If you want music that cheers, or music that inspires, or music that "peps you up," he'll tell you which music to play.

Wilson Follett, Esq., looks at music just as do you. He likes good music, and he

knows how he likes it. He is a distinguished author and music critic.

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VOL. XXXVIII, No. 5

Can You Play These Scales?

HAVE you ever thought that there are scales of expression which every student should master quite as well as the scales of notes? Expression in music depends upon three means—

- the intelligent use of accents
- the scale of quantity—(from softest to loudest)
- the scale of tempo—(from slowest to fastest).

Just as the painter must have his scale of color from deep violet to the brightest red, so the artist-pianist must have under his control every shade of tonal quantity from pianissimo to fortissimo. In like manner must he have control over all degrees of speed from lentissimo to prestissimo.

The best way to master the scales of tonal quantity and tempo is in the regular daily scale drill practice. Your hands, for instance, should be so trained that you can start an ascending scale with the left hand playing pianissimo and the right hand playing fortissimo, and then descend with the right hand pianissimo and the left hand fortissimo. This, with long continued drill in crescendos and decrescendos in opposing hands, in parallel motion, contrary motion, thirds, sixths, double thirds, octaves, etc., will make the hands wonderfully responsive.

There are hundreds of students who can play all scales faultlessly except these—the most important of all scales. Such pupils are like the painter who has only one or two colors on his palette. Practice the scales of expression, and then study the application in connection with your pieces. Your playing will become ten times as interesting to you as well as to others.

The Greatest Happiness in Music

MILLIONS of people have found new and entrancing delight in music which has come to them through the sound-reproducing machines and the player-pianos. Short-sighted teachers, who were not able to discern how the splendid missionary work which these instruments have done for the cause of music could be directed to help them in their musical educational work, may have lost a few pupils; but the tendency of these instruments is to provide a vastly extended field for the music teacher who does appreciate their portent.

Now let us leap from 1920, with its talking machines, player-pianos and countless other triumphs of the inventor over the "impossible," and spend a few moments listening to the wisdom of Aristotle, most famous of Greek philosophers, born at Stagira in 384 B. C.—died at Chalcis 322 B. C.—pupil of Plato and teacher of Alexander the Great.

In his *Nichomachean Ethics* Aristotle sets out to determine the reason for happiness. Wisely he concludes that "happiness does not consist in amusement, for it is absurd that the end should be amusement and that men should toil and suffer inconvenience their life long for the sake of amusement." * * * * "But to amuse ourselves, in order that we may be serious, as Anacharsis said, seems to be right, for amusement resembles relaxation. Relaxation is therefore not the end, for we have recourse to it for the sake of energy."

Thus Aristotle reasons that relaxation and amusement are valuable, because they lead to the energy which enables one to do more serious work. In the end, however, happiness is result of serious, virtuous accomplishment—the satisfaction that comes from real achievement, moral, intellectual and spiritual.

Any man or woman of experience will instantly confirm Aristotle's conclusions. The great joys of life are not those of idle pleasure, but the delights that come with the attainment of some worthy, righteous object.

Thus in music the greatest joy never comes to those who look upon music merely as an entertainment, a pastime, an amusement, but goes to those who make a serious, earnest study of the art, and really accomplish something. Listening to a Chopin *Polonaise* played by a piano-player or by a sound-reproducing machine is one kind of a delight, but accomplishing the ability to play such a piece gives an infinitely greater pleasure.

It should be the right of every child to have the opportunity of learning to play an instrument.

With most normal people this becomes one of the greatest joys and solaces in life. The instrument fast develops into an intimate friend whom you, and you only, can coax to speak in response to your mood. The bond is one which he who has never learned to play cannot begin to understand. If you have never played, and if you think that any mechanical instrument will ever equal hand-playing in its delights you are grievously mistaken—don't convey that mistake to any child who may come under your direction.

The real happiness in music comes not merely through hearing music, but by studying music, finding out about it and its masters. Indeed, the educational work, such as Mrs. Frances E. Clarke has done in connecting the records of great artists made for the Victor Talking Machine Company, with the musical work of clubs, schools and colleges, in itself enhances the pleasure which may come from a talking machine many, many times. The Columbia Graphophone Company has also conducted a well-organized educational department for years.

Finally, remember Aristotle's wisdom in the matter of happiness. Have all the amusement to which you feel yourself entitled, but if you would be happy, remember that the greatest happiness comes from serious, earnest work, well done and successfully done.

Auto-Motive Music Students

THE "auto-motive" person is usually the only kind of person who ever reaches the journey's end. Are you "auto-motive"? Don't look for the word in the dictionary—it is not there. It was made especially for this editorial. But it does not need any definition. If you are not auto-motive in music there will be small chance for you.

If you depend upon your teacher, your parents, your friends to drag you to success you are simply not going to succeed. Even if you are auto-motive (if you have the power of moving by yourself without being pushed or pulled), you must choose the right road, and you must go at a swift, steady rate, so that you will pass enough others on the road to arrive at your goal in time to be among the winners. The teacher, the mentor, can in many cases point out the right road. But teachers are human beings just as you are, and it is possible for them to make mistakes—serious mistakes. Let us suppose that you are an auto-motive music student, that you have your own self-starter, your own engine, your own transmission and all that goes with speed, strength and safety in the race. Suppose you use your energy in traveling along the wrong road?

That is the one great danger of self-study. You must have some sort of guide. The best, of course, is a good teacher—barring that, a paper like *THE ETUDE*, or a library of the right kind of musical books. It is the aim of *THE ETUDE* to guide many students who have not the privilege of a good teacher along the right road or as near the right road as possible.

There is no way in which this can be accomplished better than by studying the lives of other great masters, especially those who were strongly auto-motive. These you will find over and over again in *THE ETUDE*, and if this journal gives you nothing else but that, it will prove an immense aid. Let us turn for a moment to the career of that most remarkable American of his times—Benjamin Franklin—who, of all men, was among the most auto-motive. Fortunately, he has left us in his own autobiography some idea of how he worked. Students of the English language often point to Franklin's clearness, directness and simplicity of style as a model. Franklin tells how he got a copy of the third volume of *The Spectator* (Addison and Steele) and studied and studied and studied this work, imitating it time and again, making his own conclusions. Really, it would pay any music student to get hold of a copy of that remarkable autobiography and see how Franklin worked, even when no longer a young man, to improve himself in the language in which he eventually became a master.

Is the Waltz Dead?

ETUDE readers know Dr. Oskar Bie through his masterly *History of the Pianoforte*. In a recent article in the *Sang und Klang Almanach* he foresees the death of the waltz in the onrush of the modern dance, which he in turn infers is merely an interpretation of the times.

"The tendency (*Bild*) of the dance has changed more in recent times than that of any other art," says Dr. Bie. "The dance is one of the most powerful forms of expression of our times, because it offers the freest channel for expression."

He then indicates how the dance is so intimately related to the other arts: "It gives motion to the plastic arts, grace to the pantomimist, meaning (*Inhalt*) to music, and to painting thousands of changes of position and costume."

"An epoch has just ended in one form of society dances. The waltz is dispatched to oblivion. It ruled supreme for one hundred years, from the end of the eighteenth to the beginning of the twentieth centuries. It belonged to the romantic period of the simple, pretty steps of couples who moved lightly and gaily around the ballroom. It was the most complete expression of the unperverted, erotic relationship of the sexes in the conventional bonds of society."

Then Dr. Bie goes on to tell how a whole train of dances from South and North America have dismissed the waltz, not merely from the standpoint of supplanting it with different steps, but bringing in a different mental attitude, brought about by the times. "As the minuet was representative of the feudal culture which preceded the French Revolution, so the waltz is representative of the period of romance which we have just passed."

We have always had a great respect for the judgment and critical wisdom of Dr. Bie, but we feel very strongly that he is utterly mistaken about the waltz and the end of the period of romance. It is easy to perceive how anyone living in Germany during the past five years of suffering and privation would become pessimistic, but, Dr. Bie, romance will never die; the world of men and women still is a world of beauty, trust, confidence and nobility. Do not be deceived by the cosmic fog which has enveloped the times. It will rise and God's sunshine will once more smile for all mankind.

Pure, exalted romance, the romance of Robert Browning and Elizabeth Barrett, of Robert Schumann and Clara Wieck, and thousands and thousands of other happy, "genuine" young folks the world over will be just as true and noble in the future as in the past, and with it the dance of romance—the waltz—will become more widespread in its use.

Friends in Art

MANY of the most beautiful friendships in history are those made under the spell of art. The thought that one is working with one's companions toward a common goal, willing to make the sacrifices that art demands, willing to find just as great joy in the triumphs of friends as in your own, brings about one of the most ennobling bonds given to man. Liszt and Chopin, Schubert and Vogel, Robert and Clara Schumann, Mendelssohn and Sterndale Bennett, Verdi and Boito, Mendelssohn and Hensel, Paderewski and Ernest Schelling, Grieg and Percy Grainger—all friendships that have brought beauty to the life of the friends as well as to art itself.

Musicians are supposed to be hopelessly jealous of each other, to be incapable of working together without coveting all the glory and fame that should come to both. This is true of the little musicians, just as it is true of petty men the world over. If you would know the measure of a man's soul, this is a wonderful test.

Can one know the real joy of working in his art without some fine, close friend to share the delights? Art is rarely solitary. It requires sympathetic companionship. If you are wasting your days without friends you are not getting all from your art that you should. Make friends.

Barriers

THE student of Greek, Hebrew, Russian or any other language which has an alphabet different from the Latin letters used in writing English, experiences at first very great difficulty in acquiring the alphabet. At first it seems as though an impassable barrier had been erected. Then suddenly it all seems to pass away and progress becomes rapid. Music is full of such barriers. The first that the student encounters is the simple trick of making the right hand move in one direction while the left hand moves in another direction. This is no sooner dismissed than some other barrier crops up. Success is largely a matter of how many barriers one has the persistence to surmount. What is the barrier ahead of you now? Are you passing it in good season, or are you waiting for it to get out of the way? It never will get out of the way—you will have to pass it.

Dominating Teachers

ANYONE who has done no more than even very fragmentary reading of the modern works upon psycho-analysis knows the danger of trying to dominate a young child. Yet there are still many teachers of music who imagine that good teaching consists in making the youngster understand that the teacher is a kind of pedagogical Caesar, whose every movement must be watched and obeyed. Such teachers are merely gratifying their own desires to rule and advertising themselves as pedagogical incompetents. The good teacher's main thought is that of leading the child to develop himself. Except in the case of a child with very unruly or recalcitrant disposition it is never desirable for the teacher to even attempt to dominate. When we have heard certain teachers commanding—yes, fairly roaring out corrections to their pupils, we cannot help smiling and remembering the case of "Captain" Jack Bonavita, possibly the greatest lion-tamer of history. Bonavita would enter his den of twenty-seven full-grown lions, put them through their outlandish performances, concluding with a tableau in which he lay down on a heap of them. During the entire time he was in the huge cage he never uttered a word of command. Yet a teacher will bellow at some sensitive pupil who has merely put the thumb upon a black note. We have little patience with people who have uncontrollable tempers, especially teachers of this kind. Mr. Benno Moiseiwitsch tells of Leschetizky's classroom explosions. Leschetizky was a great teacher in spite of such performances—not because of them.

New Tendencies in Pianistic Art

An Interview Secured Expressly for THE ETUDE with the Distinguished Russian Pianist
BENNO MOISEIWITSCH

[BIOGRAPHICAL NOTE.—Benno Moiseiwitsch is the latest and possibly the last of the noted line of Leschetizky pupils to attract international attention. He was born at Odessa, Russia, February 22, 1890. His early education was in the public school of his native city. He studied piano with Klimov at the Imperial Musical Academy at Odessa, winning the Rubinstein Stipendiary Prize. He then went to Vienna to Leschetizky and remained with him for several years. It is reported that he is one of the very few Leschetizky pupils whom the master ever permitted to accept encores at the pupils' assemblies. He made his debut at Reading, England, in 1908, and has since played in Great Britain, Germany and Austria repeatedly with sensational success. He is a brilliant performer, and has a splendid background of solid musicianship. He is now upon his first tour of America.]

"In speaking of new tendencies in pianistic art I am reminded at once of Leschetizky's chief pedagogical attribute—that of developing first of all the individuality of his pupils. In the older methods employed in European conservatories the peculiar idea of discipline was such that individualism was impossible. That is one of the dangers of standardizing education in music. It tends to make the course of every pupil identical with that of every other pupil. I believe in a more catholic choice of material. Of course there is a kind of educational backbone which runs through the training of every musician, and teachers have to depend upon certain courses of studies, but the first duty of the teacher should be that of studying the pupil. This Leschetizky did before he ever did anything else. He found out the pupil's limitations and his inclinations.

"No ambitious pupil can succeed unless he feels that there is some play for his inclinations. I remember that when I was a boy I was very unhappy because I knew that I was being pushed through a kind of educational music-machine with no special attention being paid to my real ambitions in piano playing.

"When you come to think of it, individuality is the pianist's most precious asset. Unless this is well marked, the pianist can hope for but little success. People do not attend piano recitals as they buy an ordinary commodity, such as nails or rice! They go hoping to hear some new interpretation—some new phase of beauty which the artist has discovered. If all pianists played exactly alike, no matter how well they played, our recital halls would be empty. It is the individuality—the different thought which the interpreter puts into his work, which sustains the interest and packs our halls. This it was that Leschetizky emphasized. I am very glad to make a point of this because so much has been said about the Leschetizky 'method' that one might infer that all of his pupils played along the same lines. As a matter of fact there is a perfectly wonderful variation. Hambourg does not resemble Paderewski in any way, nor does Bloomfield-Zeisler resemble Katherine Goodson.

Leschetizky's Caustic Criticism

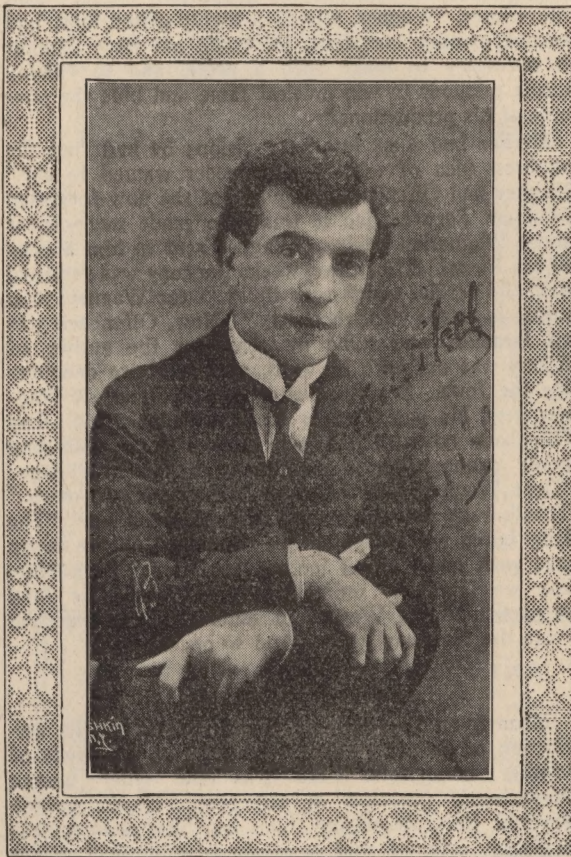
"Leschetizky was very caustic in his criticism. Often he was altogether unjust. When I went to him after a long course of study and after I had spent much time in self-study my first impression was that he would not take me as a pupil. After I had played he remarked casually: 'Well, I could play better with my feet than that.' Yet I learned from a friend that he was very much pleased with my playing. I never knew whether his initial criticism was made with a view of 'taking me down'—curbing the young man's natural conceit—or whether he was afraid that if his first criticism was not severe he could not point to me later on as an example of his own particular methods.

"At all events his initial criticisms were invariably biting. Like all others I was placed with a *Vorbereiter*—fortunately with the precise and exacting Fraulein Prentner, who has written out the material which she used in preparing pupils for the master.

"At my first lessons with Leschetizky I learned to use my hands as a painter used a palette—to apply different tonal shades to the keyboard. This was not merely a matter of dynamics or gradations of tone, but the method of using the hand and arm so that a pure limpid tone could be produced by one set of fingers while others, for instance, were playing with a different touch and different degree of tone. These might be called a new tendency, for prior to Leschetizky's time they were understood by few.

"It was often the master's custom to let the pupil

play right through the piece selected for the lesson without disturbing the performance in any way. Then, however, came such a shower of criticism as many will never forget. He would dissect the piece as a botanist dissects a flower under a microscope. His bright, shining eyes would seem to see everything—to remember everything. It was not in any sense a torrent of useless abuse, for he had an uncanny way of finding out just what was wrong with one's fingers, and telling the pupil in the most practical manner possible how to produce the result. First he would illustrate at his other piano the desired effect—



BENNO MOISEIWITSCH

then he would show how the effect might be attained—and then he would show why the student had not been able to acquire the result at first.

"He was disgusted with a pupil who never seemed to care for anything more than technic—that is mere digital facility. To him technic was only a means to an end. Of course there must be a certain amount of technic, but in so far as my experience goes in observing the work of teachers, it would seem to me that a great deal of time is wasted in the redundant study of technic. I say redundant, because if the pianist masters a thing once he should go on to something else, and not everlastingly want to go over and over the same thing. By this I mean that if you have acquired your scales and arpeggios in excellent manner; if you have been through a certain amount of Czerny, Cramer, Hanon, etc., your technic should be in such shape that you could abandon these things and devote all your time to the extension of your repertoire. Some people seem to look upon technical exercises as a kind of musical whetstone upon which they may put a fine edge upon their playing. This seems a waste of time to me. After you have once been through the technical studies and have mastered them, forget them. If they have not done their work they

never will. Mind, I am not belittling technical exercises, they are absolutely essential at one stage of music study, but to continue them indefinitely is merely musical waste.

Fostering Individuality

"In fostering individuality among his pupils, Leschetizky did not look askance upon the pupil who was inclined to examine new works of the more modern composers. When the art of playing the piano passed by the more ephemeral stage of variations à la Herz and Thalberg, there was a reaction which tended to exclude the works of all modern composers from the programs of pianoforte recitals. In Leipzig days, Moscheles would not permit Liszt's works to be studied, and even in more recent times programs were needlessly conservative. There was certain program routine—Bach, Beethoven, Haydn or Mozart, Schumann and Chopin, and finally as a sop to public taste a Liszt rhapsody. This with a few variations was the general scheme for thousands of recitals. The new tendency is perhaps leaning toward another extreme, and we find programs of novelties which often bore the concertgoer and add little to the laurels of the pianist. In my opinion, however, the discriminating pianist can add greatly to his prestige by the wise use of a few modern numbers of advanced composers. Personally I have introduced works of Palmgren, Stravinsky and Zsolt upon my programs with fine effect. I am particularly partial to some of the compositions of Zsolt, a Hungarian composer of the present day with a brilliant, original mind. I have been playing a Toccata of his this year. It is one of the most difficult pieces in my repertoire and it has been well received.

"Vitality, life, magnetism are wonderful assets for the pianist. Out of the thousands of people who strive for success only a few succeed and among many who fail are men and women who can play very exquisitely indeed. They do not seem to have the psychic force behind their playing which will hold the attention and interest of an audience for the time of a piano recital. That breathless silence which convinces the artist of his success far more than all the applause and encores in the world, is largely a psychic bond between the artist and his auditors. Leschetizky was very conscious of this. Particularly in his latter days was he inclined to favor those who had it. He seemed to demand activity around him at all times. Woe be to the sleepy or the lethargic pupil! He even liked to have little pupils of ten and twelve who were full of life, and he would go to great trouble to help them with their work.

No Patience with Incompetence

"He had scant patience for incompetence of any kind, and his remarks were absolutely ruthless. To one pupil he once said in a class, 'Well, what in the world do you think you are doing? There you sit just as if you were going to lay an egg. Why don't you do something?' To another he said after a performance of a beautiful work, 'There is nothing in you; if one were to prick you with a pin there would be no blood; only sour milk.' On another occasion when a boy played the Chopin Military Polonaise in a very clumsy fashion I have a mental picture of him chasing the frightened boy around and around his pianos.

"At times he would try to curb his none too even temper. I remember once the case of a very nervous pupil. I met her just outside the master's door. She begged me to go in first as she was afraid to have the master rest his fiery eyes upon her first. This I did. Much to her surprise she found him in a most agreeable mood. He sat down at his keyboard with the remark, 'Now let us enjoy ourselves.' The

understanding with the pupils was that when he commenced to play the pupil was to stop playing. Three times he started playing, every time with the remark, 'That was not quite so good, see if you can play this way.' Three times the girl made a futile effort. Leschetizky rose in a towering rage and said, 'Leave this house at once and never come near me again!'

"The girl went away in tears. If she had stayed away Leschetizky would never have forgiven her. She came back in two weeks and he was delighted above all things and a model of courtesy. The passage she had found impossible was now all right, and the master could not say enough in her praise. Perhaps it was just what she needed to force her to get the phrase right? Who knows? But it seemed unreasonable.

"The world-advance in music during the last few years has been enormous. When I was a boy in Odessa, one of my friends was Mischa Elman. Together with another boy we had a little trio of piano, violin and cello, and whenever any visitors came to the school we were always selected to play. That was the day before mechanical appliances for reproducing music were made. To-day thousands and thousands of people have heard Elman play who have never seen him and who will never see him—because of the popularity of mechanical playing contrivances. Many will hear my records whom I shall never see, or who will never see me. In this new tendency for the expansion of interest in the piano and in music there is possibly the biggest advance of the times. Let us hope that the quality of art will not suffer by these means—that it will not be grossly commercialized. There is no reason why it should, and there is every reason why it should lead to benefits untold for the music lover, the student and the teacher.

A Note on Interpretation

By Francis R. Burke

LET twelve of the best actors or actresses read aloud the same piece of prose or verse. It will be found that no two read it in the same way, though the rendition of each might in itself be a joy to hear. Between deadly monotony at the one extreme and pure ranting at the other—both wrong—there are varying degrees of dramatic intensity, each capable of giving a maximum of aesthetic pleasure to individuals of correspondingly different tastes. It may be pointed out that in each case beauty of voice is the essential quality, heightened and emphasized, it may be, by gesture and facial expression. Bearing in mind that there is, probably, no such thing as perfect analogy, it might be useful to find an application of this to the art of the instrumental soloist.

Beauty of tone is of the first importance. Deadly monotony and ranting are equally reprehensible. Between these extremes there is ample room for liberty of action, although expression marks must be observed, according to the intention of the composer, the liberty of the musician being here more circumscribed than that of the reader of verse or prose.

However, it is difficult to see how gesture or facial expression, or bodily contortions can beneficially modify the effect of, say, a violin solo. They appear to distract the attention of the listener from the appeal of the most subjective and most impersonal of all the arts, although some music lovers seem to think that the executant should indicate by pantomimic antics the effect the music has upon himself and ought to have upon his audience.

Build Beautiful Ideals

IN teaching musical history it might be well to consider what kind of facts we are putting into the mind of the student. We conceive that the art of music touches mankind at his highest point. It is, therefore, incongruous that, in studying musical history, we should pick out the ugly things in the character of the composers and musicians. Since they were human, it must be that they had their ugly side. But the true side of the composers was the divine aspect of them that was inspired to give the world beautiful music. The warts on their noses—so to speak—are veritable facts, but they are not the most edifying facts for the student to emphasize, and the knowledge of them will not help him to play their music better.

There are other facts just as true that relate to the better selves of the composers and that will inspire the student to loftier ideals. Let us stress these and not the others.

As Great Composers See Each Other

By Yorke Bannard

"TRUE criticism can only come from creative minds," declared Schumann. His statement may, or may not, be true; but it is certainly true that the creative mind, when applied critically, has often produced unsatisfactory results. Generally speaking, men of marked ability regard their rivals unfavorably; they are more prone to give expression to contemptuous opinions than to enthusiasm.

No one has been more roundly *strafed* by men of his own craft than Wagner. Rossini, of *William Tell* fame, and a composer of the period, dispraised him. Speaking of *Tannhäuser*, he said, "It is too elaborate a work to be judged after a single hearing, but so far as I am concerned I shall not give it a second." Later on, somebody handed him the score of *Lohengrin*, and presently remarked that he was holding the music upside down. "Well," answered Rossini, "I have already tried it the other way and now I am trying it this, as I really can make nothing of it." Rosenbach solemnly avowed that such music left him "aching all over, as if tossed by the billows of a heavy sea"—a cross-channel sort of feeling. Schumann declared that both *Tannhäuser* and *Lohengrin* were amateurish, a pronouncement which Wagner returned with interest by saying that Schumann had "a tendency to greatness." "If," said Marschner, "Wagner, who is a highly gifted man, had been a genuine composer, he would not have thought it necessary to make such a noise, and to employ quack methods to win musical fame and hide the poverty of his productions."

Berlioz had a no less hazy vision; he had "not the slightest idea of what the composer wanted to say." Neither had Offenbach, composer of the now-forgotten *Madame Favart*. He it was who made merry over some Wagnerian poetry. Wagner sent to him a copy of his *Rienzi*. After three weeks the copy was returned with the verdict which runs thus: "Dear Wagner, your music is trash; stick to poetry." Now, Offenbach was an Israelite, and some months later the author of *Rienzi* was out with his celebrated brochure denouncing the Jews. Seeing revenge in this direction, Wagner sent his pamphlet to his downright critic. But Offenbach returned it in two days with the following sober pronouncement written over the first page: "Dear Wagner, your brochure is rot; stick to music." Tchaikovsky spoke disparagingly of the *Ring*. "The king bores me to death," he exclaimed, "there never was such endless and tedious twaddle." Then Nordau was similarly unimpressed; he found the *Ring* in particular and Wagner in general "a bleating echo from the far-away past." And so on, *da capo*.

Mozart's Admirers

Mozart, on the contrary, came nearest to the distinction of escaping adverse criticism at the hands of brother composers. He was the chief among Meyerbeer's favorites of the past. Haydn greatly revered him, describing him as "the most extraordinary, original, and comprehensive musical genius ever known in this or any age or nation." "I only wish I could impress upon every friend of mine," he wrote in 1787, "and on great men in particular, the same deep musical sympathy and profound appreciation which I myself feel for Mozart's inimitable music; then nations would vie with each other to possess such a jewel within their frontiers. It enrages me to think that the unparalleled Mozart is not engaged at any Imperial Court. Rossini named Mozart as his favorite among the masters. "Beethoven," he said, "I take twice a week, Haydn four times, and Mozart every day." On another occasion he put it even more pointedly. He had been speaking to a friend about Beethoven, whom he called the greatest of all musicians. "What, then, of Mozart?" he was asked. "Oh," he replied, "Mozart is not the greatest; he is the *only* musician in the world." Gounod, in his long commentary on *Don Giovanni*, extols "that unequaled and immortal masterpiece, that apogee of the lyrical drama," and adds that "it has exercised the influence of a revelation upon the whole of my life; it has been and remains for me a kind of incarnation of dramatic and musical infallibility. I regard it as a work without blemish, of uninterrupted perfection." Schubert's enthusiasm

for the same genius was unbounded. "Oh, Mozart! immortal Mozart!" he exclaimed, "how many and what countless images of a brighter world hast thou stamped on our souls!" Grieg opined that "where Mozart is greatest he embraces all time;" Ferdinand David declared that master to be "music made man;" Wagner always had great respect for anything Mozartian, as is fully attested in his writings. To-day these many eulogisms are no longer acceptable by many who look for something more "advanced," more "modern."

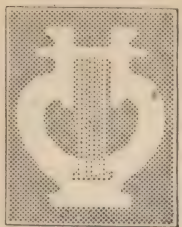
What They Thought of Beethoven

Albrechtsberger had a decided contempt for his pupil Beethoven. His counsel to some inquiring person was to have nothing to do with him, "for," said he, "he has never learnt anything and will never do anything in a decent style." Haydn, too, failed in feelings of sympathy and appreciation towards Beethoven. As a fact, each regarded the other's ways with dislike. Howbeit, at bottom Beethoven had a great reverence for the old master. In later days—on being shown a picture of Haydn's birthplace—Beethoven exclaimed, "To think that so great a man should have been born in so humble a cottage!" Mozart was much given to a worship of Haydn. A new string quartet of the latter was being played one day when Kozeluch (a now-forgotten composer of the time), envious of Haydn, leaned forward to Mozart at a certain bold passage and whispered, "I would not have done that." "Nor I," promptly rejoined Mozart; "and do you know why? Because neither you nor I would have had such an idea." Haydn himself had a marked preference for Handel. In 1791 he attended the Handel Commemoration Festival in London; when the *Hallelujah Chorus* was sung he wept like a child, and exclaimed: "Handel is the master of us all!" After listening to the chorus *The Nations shall tremble (Joshua)*, he told Shield that he "had long been acquainted with music, but never knew half its powers before, as he was perfectly certain that only one inspired author ever did or ever would pen so sublime a composition."

Schumann and Mendelssohn

Mendelssohn persisted in regarding Schumann as a literary man and art critic, not as a composer of any standing; Schumann, on the other hand, was roused to a pitch of very high enthusiasm about Mendelssohn's creative ability. Berlioz, it should be remembered, could not endure Bach, called Handel a "big hog," held the bulk of *Don Giovanni* to be in singularly bad taste, and declared himself to be "amazed at the splendor of Mendelssohn's *Walpurgis Nacht*"—a compliment which Mendelssohn rewarded by saying that soap and water were emphatically necessary after handling a Berlioz score. Grieg was much discredited by the composers of his own day. Repeatedly it was hinted that the freshness of his native dances caused him to uproot them and transplant them bodily into his "academic flower-pots." Later it was said that he "stuck in the fjord and never got out of it;" that "he betrayed a truly childish pleasure in everything that sounded ugly;" that "when he had hatched out a particularly juicy dissonance he clung to it for dear life." But the whirligig of time brought its revenges!

So much for the criticism of creative minds. But how is one to account for the untrustworthiness of so many of these impressions? Probably because each composer possesses so decided and so strong a personality himself that he can accept nothing that is out of sympathy with that personality. Is not this the reason why Wagner's coarseness rejected Mendelssohn's refinement? why Brahms' reticence failed to tolerate Tchaikovsky's hysteria? Does not this account for the preponderance of the faculty of appreciation over that of condemnation amongst creative musicians. Berlioz, Wagner, Chopin, Mendelssohn, Moscheles—all these and scores of others found no difficulty in appreciating their affinities. They were less happy in their critical pronouncements on works lying outside the range of their own artistic preferences.—From the *Monthly Musical Record* (London).



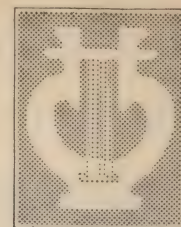
Musical Jerry-Building

Written Expressly for THE ETUDE by

F. CORDER

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"JERRY-BUILDING—To build cheaply and unsubstantially as with cheap or insufficient material."—WEBSTER'S DICTIONARY



Teacher.—Good morning, young lady! And how did you like my last discourse?

Pupil.—Well, since you ask me, I must confess that much of it was above my head, and what I could understand, I didn't like.

T.—How was that?

P.—You said that real composition begins where rhythmical tune-making ends.

T.—I did.

P.—Then Bizet's *Carmen* and Sullivan's *Mikado* and Schumann's *Scenes of Childhood* are not compositions, according to you?

T.—They are not.

P.—Well, they are good enough for me.

T.—I must remind you that I began by pointing out that it was not a question of their intrinsic merit, which no one would dream of questioning, but that the term *composition* can only be fitly applied to music in which the joints do not show.

P.—I cannot see that that matters.

T.—I also said that it was not a question of what one preferred, or could appreciate, but—

P. (hotly).—Of course, if I have no taste it is of no use my studying music—

T.—On the contrary, your taste is just the thing that will improve by study. Do you think much of the things you wrote last year?

P. (smiling).—Well, I can't say I do, and they seemed so nice at the time, too.

T.—Then why not believe that there are heights yet unscaled?

P.—I don't think I care about scaling those you were describing. Do you call writing hymn-tunes Jerry-building?

T.—Yes; it sounds unkind, perhaps, but what artistic skill is necessary? You count up the syllables and put notes to them, long and short, but that is all.

P.—I know that one ought to vary the cadences, but I don't always remember to do it, and I put more nice chromatic chords than you approve of—

T.—To exhibit your artistic skill? One day your more educated taste will perceive that diatonic harmony is more suitable and sings better.

P. (incredulously).—Perhaps. Do you call writing songs Jerry-building?

T.—Yes, when the words are set straight on end and the verses all separate, with perfunctory bits for the piano in between. I have often had it in mind to make a machine which would do the work every bit as well as the amateur.

P.—That *Victory March* I wrote last year, was that Jerry-built?

T.—Very much so, except for the *Coda*, which I showed you how to manage. The rest was all in bits, and after the first eight bars you tumbled into the subdominant out of sheer helplessness.

P.—But it was in Rondo form, at least.

T.—That is no excuse for slovenly workmanship. A March doesn't want much composition, but it could do with some.

P. (meditatively).—It is curious that I can always modulate to every key but the one I want to.

T.—Losing hold of one key and tumbling into another is unworthy to be called modulating. There is only one modulation you need to learn—that to the dominant. I have shown you how to effect it and you hailed my instruction with rapture, but you have not yet succeeded in applying it.

P.—I wonder why.

T.—Because you cannot yet grasp the idea of a half-close; all your ideas come to a natural end with a full-close.

P.—If they come so naturally, how can I help it?

T.—The old complaint! If they are to be let go as they please, where do you come in? When you force your ideas to do as you like, and not as they like, your music will cease to be Jerry-built and will become actual composition.

P.—Shall I try to write a part-song?

T.—There is scope for composition there, but not if you fudge it out at the piano.

P.—Why not?

T.—Because there will be no real part-writing. Your car can help you to make a tune, and your fingers can help you to harmonize it, but a proper part-song must have all the parts to some extent melodic instead of harmonic. Even the principal melodic line must not be given only to the soprano, but sometimes appear even in the bass.

P.—That sounds difficult. Perhaps I had better content myself with piano pieces.

T.—Well and good; only take McDowell or Jensen as your models, rather than Grieg or Schumann.

P.—Why?

T.—Because the former sometimes "compose" their pieces—using the term in the sense I have described—the latter scarcely ever do.

P. (brightly).—O, I know what I wanted to say! I came across such a nice book the other day. I forget the author's name and where it was published, but it was a *Manual of Extemporization*, and showed one how to make up whole pieces so easily that one could play them straight off as one composed them.

T.—I think I know the work you mean. The author gives you a theme,



and after explaining how phrases in a tune "rhyme," he shows you how to add four bars to complete it, and then how to turn these into sixteen, and so on. But I showed you all this ages ago. What you failed to grasp was that the writer was purposely Jerry-building, or making musical doggerel, because extemporization has to be accomplished without much conscious thought; there is no time for it. So long as half a sentence is invented and the other half at once made to match, all the rest of the piece may be as cheap as you please, provided the extemporizer can retain the original fragment in his head. With practice, anybody can learn to extemporize, just as they can learn to make an impromptu speech or sermon.

P.—But I once heard that blind organist, Mr. ———, improvise in the most ravishing manner, and I have

often wished that his inspirations could be taken down by phonograph or something.

T.—If they were you would be promptly disillusionized as to their artistic value. Yours is a very general delusion. Liszt was the most wonderful extemporizer ever known, and all his published works are extemporizations written down. The first time you hear one you are delighted, but when you get closer to it, what do you find?

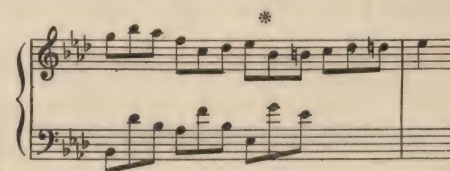
P.—O, I know! As you say, it is all in bits; but why didn't he build better? Surely he knew how to?

T.—I believe he never studied the art, but he extemporized in public from as early an age as seven, and the bad habit of Jerry-building soon grew incurable. Take any piece of his, great or small, from a song to a symphonic poem, and you will find always the same fault. Arrived at the point where the resources of composition are needed—

P.—Such as—?

T.—Such as the extension of a two-bar idea by means of sequence or of a four-bar idea by means of a fresh continuation, with a gradual progress towards the nearest related key—he instead makes a surprising modulation to a quite distant key, with a *cadenza* or other break in the continuity of his piece and then, without having done anything fresh, he usually starts again on his theme. Hence he is always disjointed, spasmodic and incoherent, despite the frequent beauty of his ideas and the brilliant writing for piano or orchestra. The lamentable lack of construction, which I call "Jerry-building" is more apparent in Liszt's music than in that of any other musician of repute, and you may learn much to avoid in a study of his works.

Compare then the methods of Chopin. Chopin was not great in the construction of large pieces, it is useless to blink the fact, but in his ballads, preludes and studies—even in the dance forms of Mazurka, Valse and Polonaise, which pretend to no construction—you find the joins managed with infinite skill and ingenuity, the cadences are seemingly artless and regular, yet varied to the utmost. Look, for instance, at the well known *Impromptu in A Flat*. At the eighth bar the first strain joins on to the second so neatly that the break is almost imperceptible,



and in the next portion the gliding chromatic sequence quite removes any feeling of squareness by squeezing in one extra bar, while the babbling last cadence is a triumph in the art of extension.

P.—I have played that piece hundreds of times, but I never noticed that there were nine bars instead of eight in the second strain.

T.—Of course not, you were not meant to notice it. The art of extending melody is the subtlest and most difficult branch of music. The feat is accomplished by the great composers, Mozart, Beethoven and especially Haydn, with such skill that we take it for a natural accident—as *we are intended to do*—and this is composition, as opposed to mere laying phrases side by side.

P.—But why is it that when I try to do it it seems forced and unnatural?

T.—Simply because your mind is not far enough on. You require to know much, much more of what has been done by your predecessors—this is where girls are always found wanting—to have analyzed their work and learned their methods, not with a view to imitating them, but in order to acquire the habit of analyzing and mercilessly criticizing all your own conceptions.

P.—When I begin to pick an idea to pieces I soon get disgusted with it and abandon it as worthless.

T.—Is that a bad thing, or do you want to inflict bad work upon yourself and others?

P.—I suppose not, but to slaughter all my innocents . . .

Previous Articles in This Series

[EDITOR'S NOTE:—Many of THE ETUDE readers who followed Professor Corder's instructive and at the same time always entertaining articles on musical composition will be delighted to have them resumed. There are literally thousands of people who have a strong desire to construct a little musical composition—if they "only knew how to go about it." Professor Corder's articles have been so plain that anyone playing third or fourth grade piano pieces who has had a good drilling in scales and keys should be able to appreciate them. In connection with this course as it has been running in THE ETUDE we can confidently advise a good beginner's harmony, such as that of Preston Ware Orem. Indeed by procuring the preceding and the succeeding articles in connection with self-study in the elements of harmony, many might easily learn enough to essay a few simple pieces. To the one who can compose, but who is not yet sure of his ground, Professor Corder's articles will be found invaluable. The previous articles in this series have been:]

January, 1919—How to Compose.

March—How to Use the Three Chords of the Key, and to Make Cadences.

April—Inversions and Part Writing.

May—The Dominant Seventh.

June—Ornamental Notes.

July—Uncommon Chords.

August—The Minor Key.

September—Part Writing.

December—Borrowed and Fancy Chords.

January, 1920—Making Melodies and Tunes.

February—Shape in Music.

April—Real Composition.

T.—Have patience, there are plenty more to come, and by degrees there will be some robust enough to bear rough treatment. Remember the story of Queen Signy in the Volsung tale. She had to breed up a really great hero, so she sewed fur gloves upon the hands of her six sons and when they winced with pain she saw they were weaklings and so slaughtered them off. But her true son, Sinfjötli, only smiled at the pain and when she proceeded to tear the gloves off, skin and all, he said, "Full little, I ween, would my father Volsung have felt such a smart as this!" And so he became a hero who conquered the world.

P.—A nice bloodthirsty story! But don't you think that was going a little too far? Besides, I don't want my works to conquer the world; I just want to write nicely.

T.—But experience shows that unless your ambition travels far ahead of your utmost possible performance you will do no good at all.

P.—Oh, dear, that is a hard saying! Then if I believed in myself absolutely should I be a genius?

T.—I never suggested anything of the kind. What an absurd *non sequitor*! Besides, I don't know what you mean by a genius. Do you?

P. (coaxingly).—Please don't be cross! A genius is a person who does what other people can't, but I never thought I was one.

T.—A foolish definition! I was always taught that "Whatever man has done man may do." I find that a more helpful saying than the feeble twaddle about genius that lazy amateurs are so given to.

P. (indignantly).—I am not a lazy amateur!

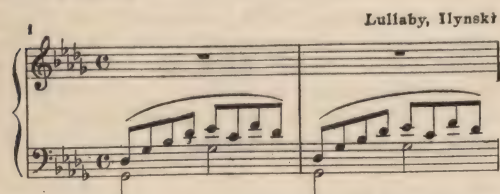
T.—Prove it by striving to write from the head and not from the heart. So will the mind grow stronger and the feelings no weaker. The first time you compose a piece and I see that you have really looked ahead and tried to do a definite thing in a definite way, instead of tumbling out your ideas on paper like a child strewing its toys about the nursery, I shall begin to have hopes of you. The amateur pretends to believe that to "tinker" with his inspired productions will take the fine bloom off, if it does not positively spoil them, but in his heart he knows that this is untrue; it is a mere excuse for laziness and inefficiency. No work was ever anything but improved by intelligence being brought to bear on it, unless it was so radically faulty that it crumbled away under criticism. Let your motto be "Excelsior!" and not "But that's what the public likes!" So may you—so *will* you, if you persevere—become a composer, great or small, according to the strength of your devotion to your art, and at least avoid the reproach of being called a mere Jerry-builder.

How to Write Characteristic Music

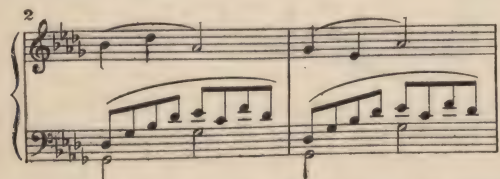
By Edward Kilenyi, M.A.

THE composing of characteristic music does not necessarily involve intricate difficulties. It is just as easy as the writing of simple phrases of four or eight measures, a problem with which every music student is familiar. Even the simplest of chords might make a phrase "characteristic." Suppose, for instance, you want to compose a lullaby. Try to invent a tune or melody which you would sing to a child in the cradle. That is to say, let the thought of the cradle with a sleepy baby in it suggest a melody! Write down the tune (and do not forget that you will change it or improve upon it!) Then find an accompanying figure which would suggest the rocking cradle. Or rather think again of the rocking cradle and you will find that it will suggest to you an appropriate musical accompaniment. The following simple figure and chord will serve as illustration:

Lullaby by Ilynski.



The same figure is repeated with the tune, which is not important at all:

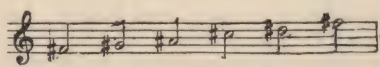


If instead of a lullaby you want to write a serenade, for instance, think of the sound of the guitar or harp, and imagine the music of a serenading lover under the window of his lady love in a moonlit garden. Here is a simple example:



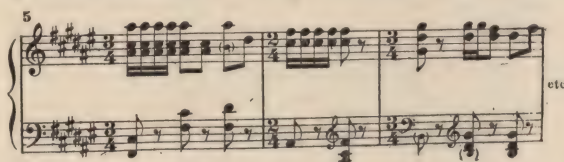
A nocturne should be made up of smoothly-flowing, quiet phrases, to give the feeling of calm and rest; a tarantelle should above all be provocative in its rhythm, with the impression of a perpetual motion that whirls in ever-increasing swiftness and allure. Similarly, the accompaniment of a scherzo should be suggestive of and suggested by something playful, funny, grotesque. Even one single bar carried out cleverly—as we have seen in the Ilynski example—will give enough atmosphere and color to the composition which consequently would be characteristic of what you wanted to express or say in the language of music.

Music that is characteristic, and so suggestive, of foreign countries can be easily composed if you know the exact musical characteristics of the nation whose music you want to imitate. The characteristic Spanish music is easy to write, with its strongly-accented rhythm and its constantly-repeated note in the bass forming what is really a pedale to the superimposed melody. Suppose you want to write Indian music. Take the Indian scale:



(the black keys on the piano). Any tune on the black keys, with accompaniment of empty fifths—fifths being the oldest and the most primitive intervals—giving the bass a rhythm reminiscent of the monotonous beating of drums, will give a good example of Indian music, and will give the characteristics and atmosphere of Indian music.

Now, the Chinese scale is identical with the Indian; primitive Chinese instruments, however, produce a thinner or shriller tone than the instruments of the less cultured Indians, and so if you transpose the same tune to a higher register and give a more elaborate and free accompaniment, music suggestive of the Chinese will be the result. The following quotation from "A Chinese Episode," by E. D. Kelley, is a good example of what we mean:



Cultivate Your Self-Consciousness

By Sidney Bushell

YES; that spineless, useless thing called "self-consciousness" may be turned into a genuine asset.

Invertebrate at first, the offspring of nervousness, timidity and lack of confidence through ignorance, it may be cultivated and developed to such a degree as to become the backbone of your career. But you must give it the proper kind of training—study and practice. Analysis of your faults and weaknesses, together with patient practice to eradicate them.

Become intimately acquainted with your instrument. Realize its dependence upon yourself to give its best results. Then, while using it, become so conscious of your powers, your ability to control it to express your idea, satisfactorily and convincingly to yourself, that, in your *positive* consciousness of self, that *negative*, light-extinguishing "self-consciousness" will cease to exist.

Some Big Thoughts from a Great Writer

HERE are five choice rules for the attainment of the unhastened quietude of mind which many music workers would do well to consider. They are by Henry Van Dyke, our former Ambassador to Holland:

"First: You shall learn to desire nothing in the world so much but that you can be happy without it. "Second: You shall seek that which you desire only by such means as are fair and lawful, and this will leave you without bitterness towards men or shame before God.

"Third: You shall take pleasure in the time while you are seeking, even though you obtain not immediately that which you seek; for the purpose of a journey is not only to arrive at the goal, but also to find enjoyment by the way.

"Fourth: When you attain that which you desire, you shall think more of the kindness of your fortune than the greatness of your skill. This will make you grateful, and ready to share with others that which Providence hath bestowed upon you; and truly this is both reasonable and profitable, for it is but little that any of us would catch in this world were not our luck better than our deserts.

"Fifth: When you smoke your pipe with a good conscience, trouble not yourself because there are men in the world who will find fault with you for so doing. If you wait for a pleasure at which no sour-complexioned soul hath ever girded, you will wait long, and go through life with a sad and anxious mind. But I think that God is best pleased with us when we give little heed to scoffers, and enjoy His gifts with thankfulness and an easy heart."

Slow Scales

By G. B. Newcomb

AFTER my study in Germany I went to Paris, where my master asked as his first question:

"Do you play slow scales?"

I did not know exactly what he meant, because I assumed that, since I could play scales at a terrific speed and raced up and down the keyboard to the admiration of my friends, I could also certainly play "slow scales."

He tested me. I was never so humiliated. There were at least a dozen faults in my playing—all concealed in the fast scales, but very evident in slow scale playing. I recommend to all students the practice of the scales with the fingers playing very slowly—say keeping time with the metronome at 40—but with the mind working with the greatest possible rapidity to observe and correct every movement. This is hard—not easy at all. Try it.

Don't Be Fooled by Fake Memory Systems

By an Old-time Teacher

A YEAR or so ago I happened upon a memory system "ad" in a popular magazine. This "ad" promised to do all sorts of wonderful things for anyone who would only sign his name on the dotted line in the coupon at the bottom of the ad. First came a prospectus. This looked interesting, for it told how many of the most wonderful memories of the times had been cultivated by this system.

When the system came, I found that the basis of the whole thing was a series of artificial tricks—memory crutches, or memory associations. For instance, if I met a man named Brown, I should associate him with something brown in color, or think of him as being brown, etc., etc., with complications ad nauseam. This started me reading books on psychology, and I found that the psychologists, after many tests and experiments, have found that "it is from eight to ten times as easy to commit to memory significant material as material without meaning." This said to me, "if you want to learn anything go right ahead and learn it. Don't go beating about the bush hunting up memory crutches." Another discovery I made was that these "memory tricks" simply don't work with music. The only really successful way is to get right down to the memorizing by playing a passage over and over again, constantly testing yourself to see whether you have made any progress or not in memorizing.

Technic versus Interpretation in Piano Study

By CLARENCE G. HAMILTON, M.A.

Professor of Piano Playing, Wellesley College

PSYCHOLOGISTS are fond of telling us about the many and complex mental processes that are involved in translating the printed symbols upon a sheet of music into audible piano tone. For the purposes of the musician, however, all these processes may be grouped under two familiar heads—Technic and Interpretation. Each of these factors must be adequately treated by the piano teacher in order to attain the desired results, and it is upon their proper coördination that the success of the pupil's performance finally depends.

Technic, let us observe, is that factor of musical study which works toward the mastery of mechanical details. Thus technical study begins with the printed symbols and seeks, through a systematic knowledge of these, to secure their instantaneous recognition and immediate translation into muscular movement, with its musical results. From this study of notation, then, comes the study of what is generally understood when technic is mentioned, namely, the analysis of the muscular movements of the fingers, hands, arms and shoulders, in so far as these movements contribute toward piano playing.

Fundamental to this latter study is familiarity with certain musical progressions which, from long usage, have become the stock material of the piano composer—scales, chords (arpeggios) in all forms, embellishments, such as the trill and turn, octave passages, melodic figures—in short, all those devices which one meets at every turn, and which a good sight reader dashes off, to the mystification of his less-gifted auditors.

From this fundamental material, however, are evolved many unique devices which are individual to certain compositions or composers. Chopin, for instance, seldom writes a scale in its ordinary form, but clothes it in graceful evolutions that require an adaptation of the ordinary technic. Such problems must evidently be solved as they are encountered, since no system can provide for the future inventions of a genius.

When a child is learning to talk each new word he adds to his vocabulary gives him an increased power of expression. With the word *out*, for instance, he is able to show his wish to go out and play; and with the word *candy* he may obtain the desired sweets, if he has an indulgent parent or grandmother. In like manner, each advanced step in technic makes possible the expression of increased meaning—a new melodic touch may give added lyric richness, and a new scale figure added emphasis to a climax. Interpretation, in other words, follows directly on the heels of technic, and becomes fuller in its utterance as technical facility and power are attained.

Expression of Thought

But interpretation goes much farther than mere technic can possibly carry it. We must have a medium for the expression of thought; but thought itself must finally triumph over this medium and employ it freely for its own purposes. So, just as the child makes instant use of each new word to gain a desired end, the piano student should regard each new technical acquirement as but another means of self-expression through music.

And, to make this expression reach its goal in the mind and feelings of the auditor, it must, first of all, be presented with unmistakable clearness. Let us consider the methods of the orator or the actor, whose chief object is to get every shade of his thought "across" to his hearers. Not only must each word be clearly enunciated, but each portion of an idea, each clause, phrase, and, finally, each sentence, must be so marked off that its meaning is instantly flashed upon the hearer's mind. So, in music, each measure group must be given its proper central accent; each phrase must be developed so that it leads inevitably to its climax; each group of phrases must be properly coördinated and given its place in the scheme of the whole composition. In this structural expression, indeed, a greater responsibility rests upon the musician than upon the actor, for the spoken word has a definite meaning which may sometimes be conveyed even by a poor speaker, while the indefiniteness of mere tonal

combinations makes the audible significance of music entirely dependent upon its rendition.

Besides this structural clarity, there is another interpretative factor which must be given especial attention by the pianist, namely, that of *tonal value*. Singers or players on orchestral instruments are, as a rule, occupied with but one voice-part at a time, and hence may give their undivided attention to the tonal shadings of this part. Not so the pianist. Dealing as he does with two or more voice parts almost invariably, and at times required to suggest even the complex tones of an entire orchestra, he must so master a varied assortment of touches that he may be prepared, for instance, to simulate a singer in the middle register, a flute obbligato at a higher pitch, a harp playing delicate tracteries about these chief voices, and a sonorous, sustained bass, upon which the whole structure comfortably rests. Such a complex process requires the nicest possible perception of tonal colors and their relation to each other. If he plays a polyphonic piece, each voice must constantly assert its individuality. In a fugue, for instance, the voice which sings subject or answer must, for the time, be paramount; but the subordinate voices must not for an instant become insignificant, and therefore nonentities. A climax in one voice may be coincident with a falling inflection in another; brilliant staccatos in one part may go hand in hand with a sustained or flowing melodic progression.

A Coherent Whole

Again, a subtle adjustment is required when a solo voice and its accompaniment are suggested. Intimate expression in the leading voice must then always stand out in strong relief against its background; but this background may itself be made of complex material, such as imitative melodic fragments, a sonorous bass and fairy-like arpeggios to blend all elements into one. Infinite plasticity of tone, dynamic contrasts, gradual gradations from soft to loud, or the reverse, regard always for the central figure in the picture, and finally the draping of pedal effects—all these factors must blend to produce a coherent whole, in which knotty problems of musical structure and values are simplified to an easy comprehension by the hearer.

Having before him a clear vision of the essential features of technic and interpretation, and the points in which these are interdependent, the teacher should be prepared to give to each of these factors its due share of attention. Technic, as we have seen, is a means to an end; and that end will be sooner and more satisfactorily attained if technical problems are solved in advance. Accordingly, the lime-light has of recent years been focused upon technic, and its intricacies have been exploited in a succession of "methods" each one of which has been hailed by its devotees as a *vade mecum* of piano playing. Insofar as it contributes toward the end in view, namely, *interpretation*, let us welcome any or all of these methods; but when a "method" assumes that it is the end rather than the means, let us fight shy of its conclusions. For mere technic, while sometimes commanding the attention of the lover of acrobatics, is no more sense music than a carpenter's tools are the house which they help to construct. "Technic," wisely says Christiani, "should not seek to shine by itself, and least of all give the impression of being the performer's strongest point." It is, therefore, a waste of time to cultivate technic for its own sake, since its only legitimate use is that of preparation for the actual needs of interpretation. A complex exercise, for instance, which may develop unique muscular motions, such as twisting the hand upside down, is valueless for the pianist, since there is no demand for these motions in the compositions with which he is dealing.

Hence the ideal technical exercise is one that is invented as a direct means of solving a problem in a piece on which a student is at work. After he has mastered the fundamentals of scale and chord playing, he should consequently find his most valuable technical material growing directly out of the problems of expression. To produce a certain climax, for instance, he must be

able to execute with facility a certain scale figure. Let this passage be analyzed irrespective of its environment and the proper muscular movements decided upon. Then

he is prepared to make use of this technical drill to secure the desired interpretation of the passage in question.

No wonder that in the attitude toward technic adopted by teachers of not so many years ago, all youthful enthusiasm for music was effectually quenched. Hours of drill upon meaningless finger motions, intentional withholding of any composition of real musical merit until the pupil should become an automaton at the instrument, conspired to divorce his practice from anything like self-expression. Instead of quickening musical thought and enthusing the pupil for the poetry of rhythm and pitch, such a dull grind was eminently adapted to extinguish whatever spark of divine fire he may have originally possessed.

Shall we not then, as teachers, start out, not with the bugbear *technic* as our slogan, but with the infinitely more attractive call to self-expression? May we not, even in dealing with the veriest beginner, place the latter vitalizing ideal before his mind so vividly that it may burn like a lamp to guide him along the way? Why cannot the simplest four-measure phrase, played with one hand:



mount its way steadily to the climax on the fifth note and then gracefully fall? Why cannot even this primal element appeal to the child's imagination as the utterance of an accomplished and soulful singer?

It is for the adoption of the watchword *interpretation* that I would plead with my fellow piano teachers. In our zeal to produce clean, expert players, we are right to insist upon accurate technic; but it is painfully easy to make technic a fetish, and so to lose sight of the only possible excuse for cultivating it. To each technical "stunt" which we are tempted to inflict upon a pupil let us apply the acid test of its intrinsic usefulness. Is it something that he really needs in performance? Is it demanded for the proper expression of a piece, or is it merely a finger-twister?

One may well begin each lesson with technical drill; but let this drill be merely a short prelude to the real business of the hour, which is to discover the thought lurking in the music and the means to make this thought a living thing. So, throughout the lesson, let us deal with musical structure, with musical values. Let us give the pupil, to start with, real music, not the dry husks of Czerny and his like. Let us cultivate analysis and accuracy in study; but let us stress continually the interpretative attitude—that attitude which seeks to say something interesting and beautiful to an auditor, visible or invisible.

Above all, to secure these desired results, we must cultivate breadth of view. Piano teaching is largely made up of attention to petty details—notes, fingering, tempo, etc.—and in the constant insistence upon these details there is danger of cultivating a fussy, picaresque attitude that misses the larger and more important issues in attending only to their component parts. I have known teachers to become so painstaking and accurate concerning every minute detail of technic as to lose all perspective of the artistic purpose which



CLARENCE G. HAMILTON

these details should serve, and so to teach their pupils to play in a dry-as-dust, humdrum fashion which could not possibly please anyone but the teacher herself.

There is also the danger, during the lesson hour, of devoting too much time to the crudest part of the work, to dissecting and correcting music which the pupil has only begun to learn, such as the "new piece," given at the preceding lesson. Rather, point out any glaring errors in such work, and see that the pupil is not running upon insuperable obstacles; and, for the rest, leave him to solve his problems with as little outside assistance as possible. Then, give the major attention to what is erroneously called "review work," but which should rather be called "finishing work"—to the discussion of the æsthetic side of the music upon which he has been occupied for several weeks, or even months, and which, with its technical problems under control, is now ready for those interpretative touches that will glorify it and raise it to the grade of a work of art. Show him where the meaning may be made more vivid by an accent here, a melodic stress there; suggest an elasticity of tempo that will mold the expression into its desired form; play for him passages of special import; fire him with enthusiasm to perform as a great pianist might perform, inspired by poetic thought.

Teach him, in short, to *listen to his own music*. The gravest charge against the piano as an instrument is that its effect is mechanical, because the player does

not make the tone, as in the violin. But an infinite graduation of tonal shading is there, if only the pianist understands how to use it to the best advantage. He cannot give his undivided attention to more than one thing at a time, however; and if this attention is focused continually upon muscular action, the music must go hang. Employ every means, therefore, to make your pupil listen. From the very beginning, this listening faculty should be cultivated by ear training. Little snatches of pieces or exercises should be played to the pupil for him to write down. During these processes these snatches will sink into his consciousness and will become for him music instead of finger motion. So lead him all the way to an aural analysis of his music until he becomes saturated with the spirit of everything which he plays.

Foster this attitude, also, by any other available helps along the way. Place each piece in its true perspective by investigating its composer, his environment and his attitude. Lead the pupil whenever possible to a study of elementary harmony. Make him, in short, musically intelligent by every means in your power. See that he hears good music and teach him to listen to it with discrimination. For the result toward which a worthy piano teacher is aiming should not be to produce an animated pianola, but a performer who, as far as he goes, interprets his music with an artistic appreciation that is a joy both to himself and to his auditors.

What Do You Mean by Musical Expression?

By Ira M. Brown

Is your playing intelligently expressive or not?

Do you really know *why* you play certain passages softly and sweetly, while you play others in the opposite manner?

Do you interpret them so merely because you happen to notice a *piano* or *forte* sign?

When I first began my study of music (not having been blessed with an efficient teacher who should have given me ample enlightenment about all the details of expression, etc.) I was forced to make an outlet for my pent-up emotions by *faking* the expression which I so noticeably exhibited in my playing. If I thought *dolce* and *piano* tones were becoming monotonous, I immediately played louder and more passionately; or, if I imagined that my hearer was becoming restless as a result of the *forte* passage, I would then begin to render some of the most musically sentimental sounds that I was capable of compassing.

To remedy a like condition the student should study such books as Edward Baxter Perry's *Stories of*

Standard Teaching Pieces, his *Descriptive Analysis of Piano Works*, and Goodrich's *Musical Analysis*, etc. There are numerous other books which give many helpful ideas as to interpretation and analysis. The Perry books help to develop the imagination and give much valuable information in regard to the æsthetic side of music. Schuman's *Carnaval* is an excellent work to study and interpret. Read Perry's description of the different selections and study all or some of them; they are intensely interesting and helpful. Another most excellent book is Christiani's *Principles of Expression in Piano Forte Playing*.

Music has form just as poetry has and it should be the desire of every student to study compositions until clear ideas of their form are gained. One reason why classical music is not invariably appreciated is because the performer does not understand the form of the piece he is playing. The result is a succession of musical harmonies or sounds, some loud and some soft, but all meaningless.

Teaching in the Language of "Do"

By Hazel Howes Earron

TEACHERS should realize the great value of presenting positive statements to their pupils. They should not only "practice what they preach," but teach what they preach in a practical way. The majority of the alphabet of "don'ts" should be eliminated and a large quantity of "do" substituted.

The emphasis must be placed where it belongs. When teaching the simple rudiments to the pupil, if the stress is laid on the right principle always, wrong habits will probably never come into view. Say to the pupil: "This is a *whole note*. That is 'G' on the second line of the TREBLE clef. Keep your hand *very loose* and the fingers well *curved* at the tips. Play the notes so that they will *sing* sweetly." These simple admonitions will become fixed in the pupil's thought, and lay a foundation for good musicianship. The fretted and anxious, "Oh!—*Don't* do this! and D-o-n't do that!" can hardly give encouragement or inspiration to the pupil.

The writer has had experiences which may be of help here. A while ago, a little fellow came for lessons who had evidently been urged to play series of notes which his small hands were unable to grasp. He had become accustomed to holding his hands in a sprawled and rigid position and struck the keys with a thump. As I attempted to show him his faulty habits and to teach him the advantages of right ones, to my surprise he insisted that he liked his way better, and couldn't possibly play at all in the way I had directed.

Finally I imitated in exaggerated form his manner of playing, and then demonstrated the sound produced when good habits of hand position and finger technic were used. In answer to my question as to which he preferred, to my dismay he frankly asserted in all sincerity that he liked the first way best. Needless to say, the wrong way was not mentioned again. I took another tack with him. It was understood that he should play his old exercises in his own way. But with the new exercises I introduced the proper methods, making no invidious comparisons. With the right model before him he soon assimilated good habits and continued happily with his study.

Recently a little girl when attempting to name a note which she had struck at the keyboard said: "F—Oh—n-o! my mother said it wasn't 'F,' but I've forgotten what she said it was." Later she struck a chord with the remark: "I know that isn't right!" It is true that it seems harder to solve a problem in arithmetic for which we have already obtained a wrong answer than to do another of equal degree of difficulty at first hand. So it is, if work is carefully done at the beginning much trouble will be avoided.

Set a good example by always playing accurately and well yourself. Get the student's point of view, and be a real help in marking out a correct and interesting path of study, ever patient in helping him over stumbling blocks with kindly words of encouragement. Above all, rejoice with him when work is well done.

Those Tiresome Five-Finger Exercises!

By T. L. Rickaby

THE five-finger exercise is one of the most useful features of preparatory keyboard work. It might be added that it is also the most cordially disliked feature from the student's viewpoint. This is due to the fact that it is the most misunderstood and abused of all the mechanical work that pupils are required to do. When rightly understood and wisely used five-finger exercises are indispensable in technic building. Otherwise much time is wasted on them, and they may be the means of doing actual harm, to say nothing of boring the student into his musical grave—to wit, making him give up music altogether.

Ask the average pupil what five-finger exercises are for, and if the answer is not a laconic "Search me!" it will be to the effect that they are to "render the fingers nimble or supple." This is not correct. Young fingers are supple and nimble naturally (too much so) and the five-finger exercise is to remedy this by giving the player complete control of the fingers, without which no rapid or satisfactory playing is possible. Five-finger exercises strengthen the muscles of the fingers and develop endurance; they make the fingers capable of independent movement, and tend to establish a good position of the hand on the keyboard—all weighty considerations, indeed.

When an exercise is given it must be played in various keys if the player is to get its full value. To play twenty exercises in the key of C is a waste of time and effort. To play one exercise many times in many keys is to accomplish more than one desirable object at once. Any pupil can be taught to do this, because transposing an exercise is a matter of ear-training. Half a dozen exercises may be chosen for this treatment, and that is all that will ever be needed. It will be very evident that they will not be for the very young pupils or beginners, but for those who have had more or less work at the keyboard. That class of exercises in which keys are held down by certain fingers while the others move are to be severely let alone, at least so far as younger pupils are concerned. They tend to stiffen and contract the muscles and, moreover, have a deadening effect on the player's musical sensibilities. In fact, they are liable to make the pupil agree with the comic picture man that "there is always SOMETHING to take the joy out of life!"

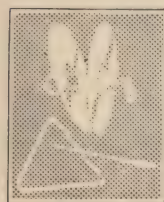
The whole question of the five-finger exercise hinges on the needs of the pupil. All require them, but not to the same degree. It must not be forgotten that all exercises of any kind are merely a means to an end. If fingers and hand readily assume a good position, if there is a reasonable amount of strength and independence, then eliminate the five-finger exercise. The hand position will crystallize, and further strength and independence will be developed by scales, arpeggios and real music. It must never be lost sight of that the five-finger exercise treats all fingers alike. The weak fourth and fifth fingers receive no more attention than the others. If weakness and inequality are pronounced—and they often are—then the Mason Two-Finger Exercises are infinitely preferable to the Schmidt and Plaidy five-fold variety, and should be freely resorted to.

The Well-Tuned Piano

Do not let the child practice upon a piano out of tune. It will inculcate a careless habit of the ear that may entirely spoil the accuracy of musical apprehension. At most it is a matter of a few dollars now and then to keep the instrument tuned. And it is a good thing for the wearing quality of the piano, as well as for the musical ear of the little student. Then, too, the next door neighbor will listen with a more indulgent ear to the interminable five-finger exercises if they are rendered more musical by being performed upon an instrument in perfect tune.

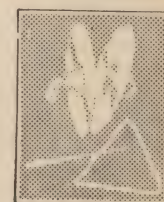
Start the Fashion of Punctuality

If everybody were on the minute in keeping an appointment the world would suddenly seem to have acquired ball bearings. It would be as if someone with a huge oil can had lubricated all the joints of everyday life. Can't we "start something" in this line? Make a sort of fashion of punctuality? It surely ought to be as easy as inaugurating something new in neckties or hats. Half the time people are unpunctual simply because they think the other fellow is not going to be on time. If people come to know that YOU will be there on the dot they will keep faith with the clock and you. Start the fashion!



How the Great Masters Practiced

By ARTHUR ELSON



ONCE upon a time the church fathers at the little German town of Arnstadt became somewhat worried over the ways of the young organist they had hired. The trouble consisted in part of his irregularity; for he had disappeared for some time, running off to Lübeck to hear another organist perform. They also wished to know by what right he brought a "strange maiden" into the church, and even let her touch the sacred keyboard, during his own supposed periods of practice.

This is a pleasant way of practicing—visiting distant places when the desire arises, and teaching one's "best girl" during working hours. But the organist's name was John Sebastian Bach, and the girl was his cousin, Maria Barbara, whom he afterwards married. We know now that this young man's methods did not prevent him from becoming a most wonderful organist, as well as the greatest composer who ever lived.

Bach's Surprising Variations

The church elders of Arnstadt now seem rather lacking in discernment; for they complained of Bach's "surprising variations" on the chorales, and the "many strange sounds" with which he "bewildered the congregation. Later on, Weimar and Leipsic marveled at Bach's genius as an organist, and were astounded by his wonderful improvisations; and Reinken, whom Bach had once taken as a model, came to congratulate Bach on keeping alive the great glories of counterpoint, which were then being supplanted by the harmonic style. But there is no accounting for tastes—and Arnstadt sought for a new organist.

At Anhalt-Cöthen Bach had no organ within easy reach, so he devoted some of his time to mastering other keyboard instruments. His success in these efforts is reflected in the greatness of his *Well-Tempered Clavichord*, and exemplified further by his proposed harpsichord contest with Marchand, from which the latter ran away to avoid certain defeat.

That Bach worked hard at his art is witnessed by many incidents. In early youth, for instance, he strained his eyes while copying compositions secretly by moonlight. In later years, the domestic performances given by his large family of children testified further to his love of the tonal art, which he always held in the utmost reverence.

Carlyle's definition of genius is "a capacity for taking pains." This is only half the truth; for brains, as well as pains, are needed. But as far as it goes, the statement is incontestable. All the great composers worked hard at the performing side of their art; or if they slighted this side, they usually came to regret their loss afterwards.

Handel's Hard Practice

Handel, Bach's great contemporary, was another example of the benefit gained from hard work. In his childhood his musical desires were blocked by his father; but a well-known anecdote tells us that he hid a musical instrument in the family garret and practiced in secret. The unwary often claim that this instrument was a spinet, but a child of six could no more carry such a weight around than he could juggle a couple of barrels of flour. The spinet also has too twangy a tone to remain secret for more than a few seconds. What the boy did (probably with the help of his indulgent Aunt Anna) was to conceal in the friendly garret a clavichord, whose light tones would not penetrate far.

In the next year, when his father was to visit the Duke of Saxe-Weissenfels, the childish Handel clamored for permission to go along also, but was refused. His desire, however, was so impelling that he decided to go anyway. Pursuing his father's chaise (and probably hooking on behind, in true small-boy fashion), he let himself be discovered when it was too late for the old folks to send him back. This was a fortunate trip,

for the Duke persuaded Handel's father to withdraw his opposition to his son's musical career. Handel then became a pupil of Zachau; and he said afterwards, "Zachau made me work like the devil!"

Haydn, too, came to know the blessings that resulted from hard work. Under Reuter he was kept in the straight and narrow path by many floggings; while under Porpora, in later years, he performed so many menial services that he was nicknamed "Porpora's bootblack."

Fat and Scarlatti

Domenico Scarlatti, a rival of Handel in harpsichord playing, was the inventor of cross-hand work, which appears in his earlier sonatas. But as he grew old and fat, he found this sort of exercise too arduous, and his later compositions are wholly devoid of cross-hand passages.

Mozart was undoubtedly the greatest child prodigy in all musical history. Without undue forcing from his father (the violinist, Leopold Mozart), the six-year-old boy was able to take his place beside his gifted sister, Maria Anna, and make concert tours of uninterrupted success. But it was not until five years later that he was put through the *Gradus ad Parnassum*.

A concert given by Mozart at Mantua, while still in his 'teens, is interesting as an example of the many ways in which his genius was expected to display itself. The program consisted of a symphony by the youthful artist himself; a piano concerto which he was to read at sight; a sonata to which he was to add variations, with repeats in new keys; a poem, to which he would improvise both melody and accompaniment; themes to be given by the audience, upon which he would extemporize a sonata and a fugue; a trio of which he was to improvise the violin part and another of his symphonies. With all this genius, however, Mozart could obtain no justice from his early patron and master, the selfish Archbishop of Salzburg. That crabbéd dignitary actually opposed Mozart's making any concert tours at all, and said: "I don't like such beggary from town to town." In later years Mozart appeared in one of the customary harpsichord duels, with Clementi as his opponent, after which the latter set to work earnestly to acquire Mozart's "singing touch."

Beethoven was forced to practice early and late by a severe and irresponsible father, whose later decease was spoken of as "a great loss to the tax on liquors." That father would sometimes bring home a boon companion at a late hour, and rout out the boy to perform for the visitor. Under such severity it is a wonder that the young Beethoven was not driven to hate music altogether. But his love for the art triumphed, and we find him taking his youthful lessons from Haydn, who found the rising genius so independent that he called his new pupil "The Great Mogul." Beethoven's earnest work at the piano gave him such a command of the instrument that Steibelt, after hearing him, ran away from a competition in which the two were to take part. Beethoven's work as a viola player in the Bonn orchestra gave him a thorough understanding of orchestral instruments also. His piano performances were leonine in style, and his improvisations most wonderful.

Schubert's Example

Schubert was one of the "horrible examples" who prove the value of hard work by not always doing it. Gifted with a natural genius, he astonished his early teachers so much that they did not give him the drill he needed. Thus he never learned counterpoint, and though his vocal works are the perfect expression of lyric genius, yet his symphonies would have been benefited by a greater contrapuntal knowledge. He planned to take up the study with Sechter, but he met an untimely death before carrying out his plans. In piano practice also he was somewhat deficient. A well-known anecdote tells of his breaking down in an endeavor to

play his own *Fantaisie*, and his remarking, "The devil himself couldn't play such stuff."

Weber, like Beethoven, suffered from the Mozart tradition, and had a father who tried to make him a child prodigy. Weber's father did not hesitate at falsifying his son's age to create a greater impression. But in spite of these plans, the family's theatrical wanderings prevented the youngster from becoming too precocious; and his later successes were in composition rather than in performance. Weber's sonatas, which were once held to equal Beethoven's, are very little played at present.

Schumann, like many other musical geniuses, was intended for the law. But he soon found the lure of music too potent to be resisted, and became a pupil of the celebrated Friedrich Wieck. At Wieck's home he reveled in the artistic atmosphere, and indulged in little romances with Ernestine von Fricken and other attractive students of the gentle sex before he finally married Wieck's elder daughter Clara. Schumann never became a pianist; for after inventing a contrivance to strengthen the weak fourth finger, he found that he had injured his hands permanently by its use. This was a gain for the world, since it forced him into composition, and gave the public the long series of richly expressive works for voice, piano, or orchestra that have made his name one of the foremost in all music.

Mendelssohn Not Pampered

Mendelssohn was somewhat of a child prodigy, making his first concert appearance at the age of nine. Mendelssohn and his sister Fanny had what their mother called "Bach-fugue fingers," which were excellently adapted to pianoforte work. But it was in composition rather than in playing that Mendelssohn won youthful fame, for his great *Midsummer Night's Dream* overture, composed in his eighteenth year, is by far the greatest work ever produced by anyone at that age. His grandfather was the famous philosopher, Moses Mendelssohn; and his father, Abraham, used to say, "Formerly I was known as the son of my father; now I am famous as the father of my son." Mendelssohn had his full share of hard work, however, and in youth he was always glad when Sunday arrived, since on that day he did not have to get up at five A. M. and start his studies.

Chopin made the piano the chief object of his devotion, even his concertos being practically solos with orchestral *obbligato*. In his infancy piano music made him cry; but this was probably due to extreme sensitivity rather than to any dislike of the instrument. He studied hard with Zywny and Elsner, and said afterwards that "even the greatest ass must learn something from such teachers." In preparing for a concert, Chopin would "shut himself up for a fortnight and play Bach."

Liszt's Quickness of Fingers

Franz Liszt was undoubtedly the greatest of all pianists; and his fame in that direction obscured for a time the merit of his great orchestral pieces. At the age of nine, his concerts at Oldenburg and Pressburg were so remarkable that the local nobility raised a subscription to pay for his future musical training. Later on Cherubini refused to admit him to the Paris Conservatoire, though the refusal was based on the ground that the applicant was a foreigner. But Liszt already had a great reputation; and he brought to his study an enthusiasm that carried him triumphantly through the mechanical drudgery of acquiring technic.

Liszt's style of execution has been aptly called "the orchestration of the pianoforte." It is best illustrated by some of his transcriptions, in which broad sweeps of melody were united with great antiphonal effects of accompaniment. His original works show this tremendous strength of effect also. In playing, Liszt was not absolutely infallible. Once, at one of his Weimar evenings, he struck an obviously false note; but he atoned for it by continuing with the most astonishing brilliancy.

Many stories are told of his phenomenal powers. A French critic once said, "Thalberg is the first pianist; but Liszt is the only one." Grieg once brought Liszt a new violin sonata, and was amazed to hear him read it at sight, and add the violin part to the piano accompaniment with exquisite ensemble. On another occasion Rubinstein brought in a Fantasia for two pianos. At first, when the two artists played it, the crowd was evenly divided; but soon all the auditors had gathered around Liszt's instrument, leaving Rubinstein to finish his part without a single spectator. Liszt's great skill made many people think that he must have had abnormally large hands. This was not true, however. It was his marvelous mastery of skips that made his intervals seem superhuman—merely another case of the quickness of the hand deceiving the eye, as well as the ear.

Rubinstein, too, could sometimes make mistakes. At one of his Boston concerts he invited financial disaster by issuing a number of false notes. At the close of the recital a gushing lady began to rhapsodize over his playing; but he threw cold water on her ardent spirits by remarking laconically, "Madam, I could give another concert with the notes I left out."

In spite of this lapse from accuracy in Rubinstein's playing, the definition of genius must stand unchanged—a capacity for taking pains, plus a natural gift of ability and breadth of sympathetic understanding. A few false notes in later life do not do away with the necessity for hard work during youth.

In connection with the need for practice, Von Bülow once remarked, "If I abstain from practice one day, I know it; two days, my friends know it; three days, and the public knows it."

Wagner's Natural Gifts

Wagner, like Schubert, was endowed with a natural gift, and drew his music from his inner consciousness without the aid of instrumental technic. Wagner played with even less skill than Schubert; and Praeger, his biographer, was astonished at Wagner's "rough handling of the piano." That Wagner had music in his head, if not in his hands, was shown by his conducting of the Ninth Symphony from memory. When some of the orchestra doubted his ability to do this without some hidden aid he challenged them to play a few measures from any part, after which he would continue the part himself. He stood the test, humming everything correctly after the various men who baited him had started their parts.

Tschaikowsky was another natural genius not gifted with the performing ability. Although he was remiss in piano practice during his early studies for the law, he was nevertheless devoted to good music. He cared so little for legal matters that he sadly neglected them, and once absent-mindedly bit pieces out of an important document that he was carrying! But in music he began his great orchestral career almost at once. In spite of his early piano deficiencies, he composed the famous B-flat minor concerto, among others—a most magnificent work, as all concert-goers enthusiastically admit.

But it is only the few who are so gifted mentally that they can become great without instrumental practice. Brahms, for example, studied the piano for years and years. He showed great ability in performance as well as in composition. On one occasion he amazed his hearers by transposing the piano part of the *Kreutzer Sonata* when the instrument was found to be too low in pitch. Schumann predicted a great future for him; and Brahms made the prediction come true partly by his genius, but largely also by the good old-fashioned habit of hard work.

The success of the Leschetizky method has depended largely on its basis of honest, hard work. Leschetizky himself once said, "I have no method," meaning thereby that he varied his procedure to suit individual cases. But all his pupils went through much the same drill, strengthening their fingers by hard work, and not investigating fine-spun theories of relaxation until after strength was obtained.

Another remark showing the advisability of plain hard work was made by Paderewski. When speaking of additions to his repertoire, he said that he never played a piece in public until he had practiced it in private for so long a time that he was heartily sick of it.

The piano player is not the only one who needs constant practice. The difficulties of the violinist and the vocalist also are to be overcome only by patient effort.

Paganini and Superstition

Take the case of Paganini, for example. This somber and sinister individual was the subject of many superstitions, the ignorant peasants of his native Italy even claiming that he was helped to his marvelous technic by the evil one himself. Once a stranger, staying at Paganini's hotel, peeped in to see what the

great artist was doing. Instead of discovering a fiend from the pit, the observer saw only a tall, thin man incessantly fingering various positions on his violin. This practice of fingering without bowing could be carried on almost anywhere without trouble; and it had the added advantage of not disturbing the neighbors, as the ordinary practice—even of a Paganini—is apt to do.

The effect of work upon the voice is even more striking; for by faithful practice a bad voice is, with a sound method, often changed into a good one. It was only by hard work that Malibran developed her great range; that Catalani obtained such control that she could sing twelve intervals in a whole tone; or that Mrs. Billington became able to outsing and outhold a trumpet note.

Dictating Music

By M. C. B.

WE have had some distinguished musicians who were blind, notably the eminent pianist and lecturer, Mr. Edward Baxter Perry. In conversation some of them have mentioned the manner in which their musical repertoire was acquired. This was done by having the music read or dictated to them. It was suggested that the same expedient might be made use of, in the case of students who were not blind. The experiment was tried and proved very successful. In the case of beginners, when every step is a struggle for teacher and pupil, this plan is a great help. The teacher takes the book and reads the notes quietly and slowly, having the pupil play them. It is well also for the teacher to read the notes and have the pupil count. The method of dictation is especially useful, when a new difficulty is presented, for instance, playing different notes with two hands. The teacher would read: Right

hand, C left hand E, etc., leaving the attention of the pupil to be devoted to placing the fingers and striking the keys. The same method may be used to advantage in any grade, and whole pieces may be taught in this manner.

Some pupils are abnormally slow in getting to play anything. They struggle through grades, exercises, and, perhaps, pieces. If they could arrive at the point of playing a few pieces acceptably, it would advance them wonderfully.

Choose a rather slow piece, in the reverie or slow waltz style, with large stretches. Taking it line by line, dictate first, the notes and then, the time; have the pupil stand with back turned, while the teacher plays until the rhythm is learned by ear. Be generous about playing for slow pupils, give them every chance. All this will cost some trouble, but the effort will be well repaid.

The Mystery of Genius

HE who would explain the mystery of genius must first of all explain the mystery of life itself. Lombroso and other philosophers who have enjoyed speculating upon such problems, have devoted volumes to the subject, but the miracle itself is still as amazing as ever.

In music Mozart is recognized as one of the outstanding instances of pure musical genius. Of course he was wonderfully trained and his finely-mated and sympathetic parent knew, first of all, the art of making music a joy to the child. Therefore much of his early musical education became as natural and as pleasurable to him as eating or sleeping. Music was his life from infancy, and he must have acquired his great proficiency without even thinking about it, much as we take on the habits of walking or reading.

Having assimilated the technic of the art at so early an age, it was possible for him to accomplish more before his death at the age of forty-five than many other masters have accomplished during a longer life.

Don Giovanni, probably his greatest work, was an indication of the delightfully easy way in which such a masterpiece comes to a real genius. His opera *The Marriage of Figaro* had been such a success at Prague that he was invited to write another; de Ponte, then official poet for Austria and later a Professor at Columbia University, New York, wrote the libretto. The music was written in 1787. It is estimated that it took not longer than four months to complete. How rapidly he wrote may be estimated by the story that on the evening before the opening performance (Oct. 29), Mozart, with his well-known conviviality, was entertaining a party of friends. The hilarities lasted

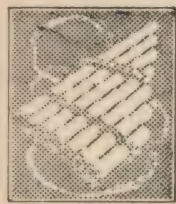
until well after midnight. Suddenly Mozart remembered that the overture, now a classic, had not been written. He hurried to a hotel with his wife and sat up all night writing. His wife kept him awake with glasses of punch and by telling him stories while he was composing. In the morning, at seven, a copyist was sent for, and the parts were extracted. The overture was played at sight without a rehearsal and was a huge success. This story is perfectly believable as other masterpieces have come into being in very short time under conditions not entirely dissimilar. Indeed, it is the opinion of many composers that they are utterly unconscious of the source of their melodies or how and why they come. To the composer supplied with an abundant technic, they may come at any time and notwithstanding disturbing influences. Nothing can prevent the composer recording them if he has access to pen and paper. Once the composer is seized with the idea, and the plan of the work, he apparently is unconscious of his surroundings. It is said that much fine literature has been produced in the busy rooms of newspaper offices, where there is likely to be little of the seclusion and quiet which the average person imagines ought to accompany the production of a worthy piece of artistic work. Many enduring musical compositions have been written under very uninspiring conditions in surroundings of a wholly plebeian and uninspiring kind. All this merely serves to illustrate that fact that inspiration comes through the art soul, and not to the art soul from without. The mystery of genius and inspiration is too near the infinite to make human investigation along psychological lines anything but ridiculous.

Interest at the Very Beginning

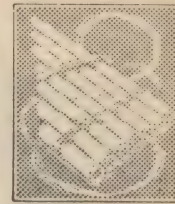
By Andrew J. Young

ONE of the great secrets, if there is a secret, in teaching is to make the lessons interesting from the very commencement. The impression made at the first lesson is, perhaps, more important than that made at any subsequent lesson. This is particularly the case with little pupils. If the pupil can at that time be made to see that music is a pleasurable study, a road that becomes more and more enjoyable the more one travels instead of a dreary path paved with rocky obstacles, he will get a start that will take him a long, long way. It is hard work, but one reaps a just reward by observing even the dullest of pupil's steady

advance and progress. And as they advance in this manner the interest to them is bound to increase and from what we call a dull and heavy pupil one obtains a good, steady, hard-working and conscientious one. It is not always an easy matter to find out any one pupil's strong and weak points, and be able to arrange a course of study which will foster the strong and strengthen the weak ones, and still give that pupil interesting work. Of course, it is only by long experience that one is able to do this with any degree of proficiency, but it is worth while to give it thought and study.



New Pianistic Beauties Through New Pedal Effects



Touch, the Pedals and Pianistic Illusions

By GLENN DILLARD GUNN

[EDITOR'S NOTE.—Any student in the medium or advanced grades will find in this article the value of many lessons on the subject of pedaling.]

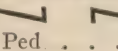
THE piano is an instrument of definite and evident limitations. There are a number of things which it cannot do. It has no true *sostenuto*. From the instant of its production the tone begins to diminish in volume. So pronounced is this diminuendo, and so sudden, that reproductions of piano playing on instruments of the phonograph type often produce a most disagreeable effect of sharp accent and weak, discordant echo; of staccato out of tune. This serves to emphasize the piano's deficiency in the direction of true legato—its most serious limitation. To this one must add its monochromatic tone which is essentially incapable of qualitative variation.

Yet the piano can give a fairly satisfactory reproduction of orchestral compositions, while, conversely, the orchestra, with all its resources of tone-color variation, is unable to accomplish an adequate version of a typical piano composition. There are, of course, exceptions to this rule. Many Beethoven sonatas are admirably fitted for orchestral amplification, just as few of the Beethoven symphonies suffer in essential musical effect by skillful transference to the keyboard. On the other hand, Tschaiakowsky, Debussy or Strauss reduced to the monochrome of the piano loses values, just as the MacDowell or Liszt of the keyboard cannot be reproduced by the orchestra. For the essential and characteristic color of the piano is derived from the damper pedal, a device for which the orchestra has no equivalent.

In proof of this assertion let me cite two examples of orchestra transcription from the piano—Emil Oberhoffer's arrangement of MacDowell's *Woodland Scenes* and Frederick Stock's orchestral version of Liszt's familiar *Dream of Love*. Each of these gifted men has done his best for either work. Each has at his disposal—Mr. Oberhoffer in Minneapolis and Mr. Stock in Chicago—an admirable orchestra; yet each has confessed his inability to discover an orchestral equivalent for the pedal.

The pedal, then, being the piano's particular and distinguishing possession, it behooves the pianist to master its manifold capacities for variety of effect. He needs them to counterbalance the instrument's deficiencies in other directions.

A Sensible Pedal Marking

The American pianist should approach the subject with confidence; for he may congratulate himself upon the fact that it was an American who first devised markings that adequately indicate the prevailing use of the pedal commonly called "syncopated pedal." William H. Sherwood was the pianist who invented the sign  to replace the European designation *Ped **; and if I mistake not, Theodore Presser was the first publisher who demonstrated sufficient progressiveness to depart from European traditions in this respect. It is possible, of course, that Mr. Sherwood was merely publishing a lesson learned from Liszt, who, according to reliable tradition, devised a variety of new markings to indicate pedalings, touches and other means of expression, all of which were suppressed by German publishers. In any event these implacable conservatives adhered and still adhere rigidly to classic tradition in the matter of pedal markings to the general retarding of the art of piano playing throughout the world. The remarkable thing is, however, that obviously excellent and clear as this pedal marking is, none of the other publishers have adopted it despite the fact that it has been in use thirty years.

In another respect the American student of the pedals is obliged to turn to his own countrymen for

information. The *sostenuto* pedal is an American invention. (Dr. Henry L. Hanchett devised it.) Most European pianos lack it. Only those European pianists whose careers have matured in the United States—Ganz, Grainger and Bauer for example—have experimented extensively with its use. Busoni, in my humble opinion the greatest master of damper pedal effects, makes but slight use of the *sostenuto* pedal. Mme. Carreño, last representative of that great school of pianists who immediately succeeded Liszt and Rubinstein, expressed her opinion of the *sostenuto* pedal by having it removed from the pianos which she used in her last tours of America. Yet the *sostenuto* pedal can add astonishing beauties to piano music and may be used to advantage in every school and type of piano literature from Bach to Busoni. But of that, more in detail.

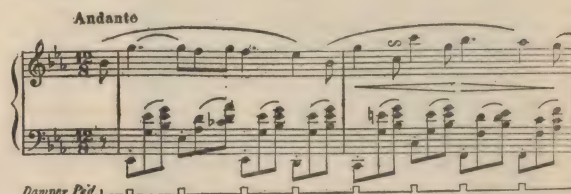


GLENN DILLARD GUNN

Turning first to the discussion of the damper pedal, still generally misunderstood by publishers at home and abroad, but nevertheless a subject on which information is general, sound, and widely disseminated among American pianists and teachers, let us quote Mr. Harold Bauer. Speaking in quaint hyperbole he says: "The piano is ready to be played when the lid has been opened, the music rack adjusted, the fall board raised and—the pedal depressed. In other words, the normal position of the pedal is depressed that the dampers may be elevated, the strings free and the tone enriched by all possible sympathetic vibration. The actual use of the pedal takes place when it is lifted, not when it is depressed, the accepted habit of thought and conventional pedal markings to the contrary notwithstanding.

"The foot rises as the hands fall upon important harmonic changes, not before such changes, as the conventional markings indicate." (See Ex. 1.)

(Ex. 1 Chopin *Nocturne*, Op. 9, No. 2, first two measures.)



Note that the pedal is to be depressed before the first tone of the composition sounds, thus gaining the advantage of sympathetic resonance of the instrument liberated by the raising of all the dampers. Note, further, that the markings indicate a synchronizing of the movements of hands and foot, the foot rising as the hand strikes. This insures the same continuity of sound for the bass progression accomplished by the hand for the soprano melody. This is in complete contradiction of the ordinary pedal markings found in the editions of Peters or Steingraber for example. Presumably these antiquated pedal markings will always be retained by these publishers and others similarly situated. The plates for the Chopin *Nocturnes* were made many years ago. New editions conforming to the progress of pianistic art would involve an expense that few would care to assume.

To the average pianist the only new idea in the foregoing pedal indications will be discovered in the suggestion that the damper pedal be depressed before the composition is begun. Otherwise the example is but another instance of the now familiar "syncopated" pedal. It remains, however, to emphasize the fact that the pedal alone, even though most nicely and accurately syncopated, will not accomplish the desired effect in this example unless aided by those contrasts of touch which alone can define the three levels of melody, bass and accompaniment. Many exercises have been recommended to the pianist for the acquiring of this most important of pianistic illusions—the singing tone—so called. For the piano, despite its non-legato, unsustained tone, can yet convey to the listener a convincing illusion of song, if the melody be made to move in contrast to a subordinated accompaniment. The various conventional recommendations as to melody touch—such as the flat finger, the Delsartian swaying of wrist, etcetera ad infinitum—serve one purpose only: *i. e.*, that of providing contrasts in sensation in direct association with contrasts in sound. They also have certain histrionic or pantomimic advantages in that they bring the listener's eye to aid the listener's ear.

Proportions in Playing

In this connection the teacher may offer his pupils an interesting experiment. Carefully observing the pedal markings indicated, let him play the *Nocturne* employing first the "wrist stroke melody touch," then the legato, flat-finger touch, then the non-legato arm touch. If played with the pedaling indicated and without variation of power, it will be impossible to distinguish by sound between the three touches. This experiment supplies evidence in support of Harold Bauer's contention that the piano is incapable of qualitative variety of tone. Mr. Bauer insists that the only tone quality which he can produce from the piano is just the particular tone quality of the instrument which he happens to play at the moment: that in playing isolated tones there is no difference in the quality of tone produced by him and by anyone else. All the individuality, beauty and distinction which indisputably attaches to his command of tone he ascribes to subtle contrasts of power between tones simultaneously sounded. These subtle differences in power he describes with the word "proportions."

The Chopin *Nocturne*, cited as a simple example of the characteristic use of the damper pedal becomes, therefore, an equally simply study in proportions; in contrasted levels of tonal intensity moving in a kind of acoustic counterpoint to produce those illusions of varied quality of tone whereby the piano becomes an artistic instrument. These refinements of touch and of

pedaling represent the true beginnings of technic, to which mere velocity and power are but the accessory preface.

(Ex. II Chopin *Prelude in C minor*, Op. 28, No. 20.)



A fine pedal study for the advanced pupil, one that combines routine in "syncopated" pedal with simple problems in proportions, is the *Prelude* Op. 28, No. 20. As in the *Nocturne*, the pedal should be depressed before the piece is begun and both raised and depressed with each succeeding harmony, care being taken to allow time for the dampers to function, else a distressing series of "hangovers" or blurs will result. The first four measures present the generally neglected problem of chord playing.

Few pianists learn to play the hands together. Fewer still learn to play all tones of a chord with absolute unanimity of attack and faultless equality of power. Usually the inner voices are weak because most pianists, pursuing the generally misapplied dogma of relaxation to its inevitably absurd conclusion, try to play chords with relaxed instead of stiff hands.

In the fifth measure of the *Prelude*, the tonal proportions of the chord must be modified to emphasize the alto voice, a task easy of accomplishment for anyone who can combine a sense of balance with a sense of touch. In the sixth, seventh and eighth measures, the soprano must be emphasized, which anyone can do with the same sense that enables him to stand on either foot or on both with equal or unequal distribution of the weight of the body. The ninth and tenth measures invite an emphasis of the bass and the piece ends as it began, with full, equal-toned chord touch.

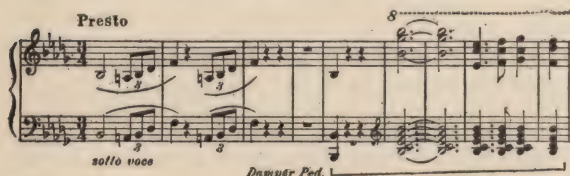
Space is taken for detailed examination of these simple problems in touch and pedaling because they represent that minimum of knowledge on these subjects which must be possessed by the pupil before the fascinating possibilities of modern pedaling are approached. For the most part these newer uses of the damper pedal represent experiments in resonance which are addressed to the ear and which recognize no other critic; which ignore harmonic clashes which can be seen but not heard, or if heard do not impress the ear unpleasantly. Thus the conflicting seventh-chords which preface the first Chopin *Scherzo* sound better if played without change of pedal. (See Ex. III.)

(Ex. III. First Eight Measures Chopin *B minor Scherzo*.)



Similarly the more familiar *Scherzo in B Flat Minor* invites a pedaling not indicated in any standard edition. Just as the pedal is depressed on the first note of the fifth measure and released with the first chord of the eighth measure, so it may be held from the first note of the thirteenth to the first note of the seventeenth measure without any audible conflict between the tonic and dominant of D flat major, even though they sound together, theoretically at least. In fact, the dominant sounding after the tonic completely overpowers it, while the acoustic organ point on A flat (intended by the composer despite the inexplicable use of rests) is not sacrificed or weakened as would be the case were the pedal changed wholly or partially. Further, there is a great gain in resonance. (See Ex. IV.)

(Ex. IV. Chopin *B flat Minor Scherzo*.)



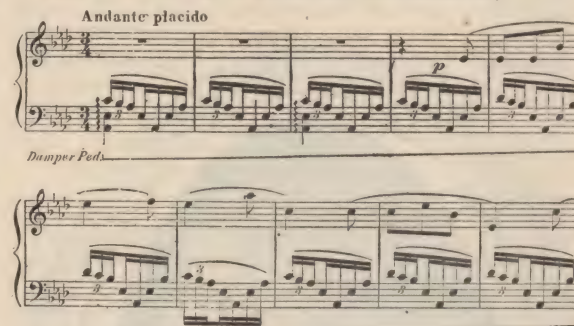
In bravura playing the pedal often may follow the phrasing rather than the harmonic structure. Thus Liszt's *Orage* from the *First Year of Pilgrimage* should be begun with the damper pedal down, nor should it be released until the end of the chromatic octave run. The second phrase should be pedaled like the first, and the long octave passage based on the diminished seventh needs but one pedal, provided, of course, the performer possesses adequate strength. The melody proper can be played with one pedal to the phrase, whether it be two measures or six measures in length. (See Ex. V.)

(Ex. V. Liszt's *Orage*. 10 bars. *Presto furioso*.)



However, it is not only in fortissimo and bravura that the pianist can indulge in long pedals. Passages of the utmost delicacy invite frequently similar treatment. Liszt's charming little barcarole from the same series of pieces entitled *Au lac de Wallenstadt* offers a graceful melody which floats above an undulating accompaniment in which tonic and dominant harmonies alternate; yet the first thirty-six (36) measures can be played without change of damper pedal and with a beautifully transparent but colorful and truly atmospheric effect. (See Ex. VI.)

(Ex. VI. *Lac de Wallenstadt*, 10 measures.)



This pedaling makes the passing tones with the resulting seconds part of the harmony producing a strikingly Debussyan color. It is well to add that this piece profits by a stiff non-legato treatment of the melody. Modern music is filled with such opportunities. As a typical example examine Debussy's charming *Bells Across the Trees* from the second volume of *Images*. The opening measures, based upon the whole-tone scale need no change of pedal; indeed, most whole-tone passages require long pedals. The return of the first theme, though harmonized, can be treated in the same manner with advantage, for the resulting harmonic mixtures develop acoustic effects which go far toward supplying "color" for the colorless piano. Finally, the second division of the work with its deliberate imitative effects calls for the utmost stimulation of resonance. (See Ex. VII.)

(Ex. VII. Debussy's *Bells Across the Trees*.)



Because of the subtleties of touch and the constant study of damper pedal effects demanded, Debussy should be studied as soon as the pupil has grasped the essentials of conventional pedaling as outlined in con-

nection with the Chopin *Nocturne* and *Prelude*. Such works as Debussy's *Two Arabesques*, *Petite Suite* (an arrangement) and *Suite Bergermasque* are less difficult than the Chopin *Preludes*, because written with a fuller understanding of the possibilities and limitations of the instrument. Furthermore, the pupil will find that the lessons learned from Debussy apply with advantage to the works of the older masters. For example one may cite the funeral march from Chopin's *B flat minor Sonata*. It is their custom to hold the damper pedal down for the first fourteen (14) measures. Similarly, the slow movement of the Liszt *E flat major Concerto* (or what answers for the slow movement) benefits by pedals that hold through the first five measures. Doubtless Liszt played it so; and evidence is not wanting to show that Chopin also concerned himself with acoustic pedalings.

The possibilities of the damper pedal are by no means exhausted with these few suggestions. There remain to be considered the so-called "half-pedal" and the use of the damper pedal in conjunction with the sostenuto pedal. The latter device, which is important enough to deserve separate discussion, obviates the necessity for many of the "half-pedal" effects so assiduously cultivated in Europe. Nevertheless one should practice it, for it is highly important.

The phenomenon which governs this use of the damper pedal is the superior resonance of the bass strings of the piano as compared with the shorter strings of the upper register. By permitting the dampers to touch the strings but slightly and immediately depressing the pedal again, it is possible to prolong bass tones through several changes of pedal. Such pedalings Liszt doubtless had in mind when he wrote the *Consolation in D flat*, No. 3. The same effect may be accomplished by depressing both the *unacorda* and *sostenuto* pedals with the left foot immediately after the first D flat is struck, and thereafter employing the damper pedal as usual. In this case, however, care must be taken to depress the damper pedal after, not before, the sostenuto pedal has been depressed. Reasons for this will be discussed later in this article. (See Ex. VIII.)

(Ex. VIII. Liszt's *Consolation D flat*, first six bars.)



The half pedal is a great aid in diminuendo because the dampers, when they remain slightly in contact with the string, take off part of the force of the blow. To measure accurately with foot and ear this partial contact of damper and string is one of the most difficult tasks which the student of the pedal must master. Examples of its use are numerous. (The seventh and eighth measures of the Chopin *Prelude*, Op. 28, No. 20, in which the pianissimo is prepared, may serve as simple illustration.)

(A Second Section of Mr. Gunn's Exceptionally Fine Article on Pedaling Will Appear in THE ETUDE for Next Month.)

Tone Deaf Pupils

By M. T. Commerford

It will be difficult to forget the day when a youngster came into my studio and proved that he was incapable of hearing or repeating anything but the third degree (major third) above any given note. This was my first experience with tone deafness of any kind. I was a young teacher then and perhaps ultra-conscientious. One of my older teacher-friends advised me to take the pupil. This I did, and found that he progressed quite as rapidly as the ordinary pupil. After three years I tested his hearing again and found the same defect. That is, if I sounded C he would give the E above it and so on. This led me to believe that the shortcoming of being tone deaf was no serious hindrance to becoming an adept pianist. I have had several tone-deaf pupils who have had very strong musical inclinations and have done excellent work.

Will Ragtime Turn to Symphonic Poems?

From an Interview with
MAJOR RUPERT HUGHES

Author, Playwright, Musical Lexicographer and Critic

The First Section of this Entertaining and Informative Interview Appeared in THE ETUDE for April

"THE American boy who takes up music really has a wonderful chance. American music is sweeping the world, and its progress is due, not to any artificial character but to certain elemental melodic and rhythmic features which have given musical vitality to all who listen to them. This started with the strong, original, stimulating marches of Lieut. John Philip Sousa. Although distinctively new they were so human that they were adopted right around the globe. At one time they were the pet marches of the Turkish army. Mr. Sousa told me that at Queen Victoria's Jubilee, just as she stepped out to receive the cheers of the crowd, three bands of the Guards struck up the *Washington Post*. All the academic symphonic poems we ever produced never carried the vernal youth and vigor of America as far as have the Sousa Marches.

Europe Wild Over American Jazz

"Europe simply went wild over American Jazz. The demand for Jazz was so great that some of the American Military bands had to split up to teach the French and British bands the startling American novelty. Lieut. Jim Europe became the musical hero of France. Of course, this amazed many of the musicians at home whose noses went in the direction of their back collar-buttons whenever the word 'Jazz' was mentioned. It is the habit of all school-bound, tradition-plated, convention-shackled Americans in art and scholarship to have an immense regard and respect for anything that is distinctively un-American. H. L. Mencken, in his recent brilliant book, *The American Language*, says that no American college professor would ever think of making a serious study of our native tongue, with its different verbal tints which distinguish it from other phases of the English language.

Is America Addicted to False Scholarship?

"American school and college men have long been the victims of a false scholarship. When they write books upon the English language and its literature, they will give lengthy lists of somewhat mediocre modern English writers from the other side, including several who are distinctly fourth class. If they happen to mention one of the modern American writers, it may be in a patronizing foot-note. Thus the American Ragtime, or 'Jazz,' which is Ragtime raised to the *Nih* power, is scorned as fit only for the musical wastebasket. Naturally much that 'Jazz' has brought has been hopelessly cheap and artificial, but behind it all there is a germ of something very wonderful, which the composer with ears made in America will build into the American master-music of to-morrow. We clasp our musical arms affectionately around the *Czardas*, or the dances from the Volga and the Caucasus, while we kick away a growing musical art springing fresh and original from some of our native elements.

New Material for Future Symphonists

"Young men and women—you who would become the symphonic writers of to-morrow—let us suppose that you were born in Budapest instead of Keokuk, San Diego, Tampa, Bangor or Seattle. Being born in Budapest, you would naturally be proud of being a Hungarian. Would you regard the music of the gypsies with scorn just because they strolled through the streets in rags and dirt? Would you say that the music of the gypsies is fit only for the people with low and vulgar tastes? If you did, you would never become a Brahms or a Liszt. Here we have in America something really vital in music. It is right before you, yet you pass it by in lofty scorn. This is not a new stand with me. It has been my contention for years that in ragtime the American will find his most distinctive rhythms—his most characteristic music.

"Once, when I claimed that ragtime was the distinctive music of modern America appearing for a time in a crude fashion, a New York critic wrote:

"Bless his innocent heart, Eighteenth Century opera is full of it!"

"When I ventured to say that I was reasonably familiar with much of the opera of the Eighteenth Century and would like to know where the passages that might be termed ragtime came in, I was told that every page or so there were evidences of the Scotch snap. The Scotch snap is merely a sharply accentuated rhythm, and totally different from ragtime as Americans know it.



The second half of the measure represents the "snap."

"Indeed, ragtime is more than syncopation. It is a kind of native rubato, a kind of intoxicating lilt, introduced by the negro in his music with inimitable unctuousness. Everything is played *ad libitum*. Indeed, the word '*ad lib*' becomes a verb, and the players are directed to '*ad lib*' this or '*ad lib*' that. This results in a kind of abandon, a sort of frenzy, reminding one of the camp-meeting. Like the spirituals in which the singers join, with impromptu harmonies which would astonish both Debussy and Strauss, the music is a kind of exhortation, like the shout from the Amen-corner. All the while the negro is laughing, even in his blues, when he is laughing at himself. There is the element of good-nature in his singing and dancing which makes it irresistible.

"The American man of to-morrow who elects to compose will find new, creative fields in our wonderfully intense life, and he will find means to present his works second to none in the world. The metamorphosis of musical opportunity in America is going on right before our eyes in most marvelous fashion. Twenty years ago the idea of an American producing works that would be accepted for performance at the Metropolitan or by the Chicago Opera Company would have been ridiculed, yet we have had now several most successfully performed.

What Paderewski Did

"As an instance of the modern man in music the case of Paderewski, long my friend, is remarkable. When the war broke out he of all his people was the best known throughout the world. Thousands who knew little or nothing of Poland knew the name of Paderewski as well as they did their own. He was ready at all times to sacrifice his all for his native land. Not only did he give his money with a lavish hand, but he gave unendingly of his time and energy to stimulate an interest in the rebirth of his native land.

"When the time came he was called back to Poland as Premier. Vernon Kellogg said that he was undoubtedly the greatest statesman at the Peace Table. With his diplomatic skill, his worldwide experience, his grasp of all modern languages of Europe, few could keep pace with him. Yet this man, this millionaire, who was giving his all for his country, was not a contractor, a merchant, a manufacturer, but a musician.

"Do you wonder, then, that with such examples of efficiency among musicians, men here and there and everywhere have had their attention drawn to music very seriously. Once in the swirl of the art they become as enthusiastic over their music as the most ardent golfer over golf. I know of one gentleman out in Keokuk who



MAJOR RUPERT HUGHES.

had been a lawyer all his life. He was the last man in the world, one might suppose, who would become interested in music. He retired, and among the first things he bought was a player-piano. He had a large collection of rolls, and he came to see me about selecting Wagner opera arrangements for his piano. He would sit by the hour and operate his piano with a delight indescribable. All over the country America is beginning to ring with music. The timid little teachers who were once afraid the mechanical instruments might take away their daily bread and butter are finding that, instead, they have really become kind of conservatories, training another generation for a desire to have more and more knowledge of music. As I see this, music teachers of the future should not only have as much work as they can possibly attend to, but also should have vastly increased tuition rates, merely because the demand for music is becoming so tremendous.

Our Coming Composers

"My faith in coming American composers is limitless. Why? Because we shall combine with Yankee sense our pioneer love of freedom. By this do not think that we shall make incessant attempts to see how freakish music can be made à la Schoenberg, Ornstein et Cie, but we shall make music do our bidding and make it express real messages from real emotions and convictions. We shall be Americans in music, not Americans trying to be Germans or Frenchmen in music. We shall be conventional only when it suits us to be conventional. The whole idea of saying to the student of harmony, for instance, 'You must not do this under any circumstances!' and replying to the student's 'Well, Beethoven did it!' with 'Yes, the giant Beethoven could do it, but you cannot'—this idea will go out of teaching practice. Suppose you are in a race, and someone says, 'The champion can go without shackles on his ankles, but you are too young and weak not to wear them,' would not this be very discouraging to you? For goodness' sake, if Beethoven, Bach, Brahms or Wagner have done a thing well and proven that it can be done why shouldn't any student use the same principle? In no other art than music are there prohibitory text books which say, 'You shall not put this color beside this one. Mind you, I am not talking about the grammar of the art, for every art has a certain grammatical perspective. If one sets out to write a sonnet he must know the laws of the sonnet; but there should be no one to tell him that if he does not want to write a sonnet he will have to write one anyhow.'

America, the land of liberty, will one day find a new freedom in music, and then we shall see a new and significant art which will contribute one more impetus to American ideals.

Some Interesting Facts About Famous Women Musicians

By Thomas B. Empire

THE history of the long succession of celebrated musicians has a painful sameness. One and all, they are—"discovered" in childhood, acclaimed as coming wonders, caught and chained to the wheel of unremitting practice and drudgery—stretched upon the rack of routine—cultivated up to the last notch, until at last, they appear in public and achieve the expected success!

Colbran

Mlle. Isabella Angela Colbran, a Spanish singer, who later became the wife of Rossini, is one of the long-forgotten women—a singer who in the high noon of her day—from 1806 to 1815—was known as one of the foremost singers in the whole of Europe. Later, she began to sing so excruciatingly out of tune, that it was all her admirers could do to listen. But listen they did, and not only listened and applauded her to the echo, but actually fought duels with any bold critic who found flaws in her art.

She was a favorite of the King of Naples, and the royalists upheld her stoutly—it was an act of faith to their party.

An Englishman attended one of Mlle. Colbran's concerts, one night, and, distraught by the excruciating discord, asked the man in a neighboring seat, how he liked the singer? "Like her, signor?" the man exclaimed with emphasis and pride, "I am a Royalist!"

Mara

The approval of royalty, however, was not always so comfortably expressed, as Gertrude Elizabeth Mara, one of the greatest singers of the early part of the eighteenth century discovered to her cost. This musician began, in her fourth year, to show the signs of musical genius, by surreptitiously learning to play the violin. Her father was an obscure mender of instruments, and it was on these temporary inmates of the home that the child exercised her budding talent. But for this she was not commended—quite the reverse. She was soundly spanked.

Later, through the intervention of musical friends, she was allowed to study the violin, but after achieving sufficient proficiency to enable her at nine years of age to travel on concert tours, and to be patronized by no less a personage than the Queen of England, the ultra-decorum of the day decreed that the violin was an "unfeminine" instrument, and she was persuaded to learn to sing instead.

After the usual ups and downs of professional life, the child matured into a lovely and brilliant woman with a voice of wonderful extent and beauty. She traveled to Dresden, where King Frederick of Prussia heard her make her debut in an opera of Hasse's. He was so entranced with her singing that he at once engaged her for life, to sing at his court. And here is where the inconvenience of kingly favor came in, for King Frederick tyrannized over the singer to such an extent, that, between him and the dissolute husband she had annexed, poor Mara led a martyr's life.

On one occasion, when Mara was seriously ill, she sent a message to the King, that she would not be able to appear that evening at the operatic performance. But the King was so determined that she should fulfill her contract to the letter, that he sent an officer and a guard of soldiers to her bedside and forced the unfortunate songstress to rise, don her costume, and sing the opera through.

Mrs. Coleman

One of the first women to appear upon the English stage, was the wife of the chamber musician to King Charles I. No doubt, in the splendid flurry of wonder over the astounding innovation of the invasion of the stage by an intruding "petticoat" in an age when all the female parts were acted and sung by men, it seemed that the fame of this prodigy would never die. Yet to-day, the bygone lady is listed in the biographical dictionaries as "Mrs. Coleman," and owes her survival in history largely to the fact that the great Pepys mentions her in his famous Diary. He writes in October, 1665, "She sung very finely, though her voice is decayed as to strength, but mighty sweet, though soft."

Teresa Cornelys

Who knows now—in our year of grace 1919—anything about "The Circe of Soho Square?" Yet for twelve brilliant years this Venetian singer held the most fashionable musical entertainments in the whole of England, to which the nobility and even royalty, in the person of the King of England and the King of Denmark, were graciously pleased to come. This woman, whose professional name—for a while at least—was Madame Teresa Cornelys, was rich enough to purchase Carlisle House in London, and had a thrilling social career. The great Bach himself conducted her concerts, and was one of the adjuncts of Madame Cornelys' musical ventures.

And this was the upward curve of madame's soaring rocket. But unfortunately, "what goes up, must come down."

There came the dawn of a grey day, when Carlisle House with all its luxurious appointments, furniture and rich draperies, was cried out on the market by the harsh voice of the auctioneer. All was changed—including the name of the social favorite. For the next few years she sought refuge under the unassuming name of "Mrs. Smith." And the ballroom, where she had held her brilliant musical court, became the quarters of a debating society.

Her only son, who supported her, died when she was quite an old woman; and this turn in fortune's inexorable wheel sent the former "Circe of Soho Square" out to Knightsbridge to sell asses' milk. As to the final scene, history is vague—but Fleet Street Prison records bear the name of "Mrs. Smith" as having served part of a term in its gloomy walls, before her death there—an old, broken, tragic woman of seventy-four!

How many of us know that the first complete *ballet d'action* ever produced on any stage (introduced at a performance at Covent Garden in London, in 1734), was the work of "a" Mlle. Sallé. This young singer also made important changes and reforms in theatrical costuming. No doubt she felt highly elated at the "undying" fame she was achieving. She was the originator of a graceful dramatic dance called "Pygmalion."

Cuzzoni

Who was the soprano whom the irate Handel grabbed by the waist and threatened to throw out of the window unless she sang one of his songs in the opera, *Otho*, to which she had taken a dislike? It was just before the performance, while the audience waited for the curtain to rise. And, strange to say, this very song, which the singer was compelled, by the composer's angry threat, to sing, proved to be the one which made her reputation before the critical London public. And now for her name. Francesca Cuzzoni she was, an Italian, who was said never to have sung out of tune. She became the rage, sang all over Europe with tremendous success, scored brilliantly at the court of Vienna. The world was at her feet. She was capricious and whimsical, extravagant and overbearing—a famous singer could well afford such eccentricities! And—she sold buttons in her old age, to provide a scanty living for herself, after serving a long sentence in a Holland jail for debt. And this latter episode was in strange contrast to the fact that one of the greatest Dutch painters that ever lived (Hogarth) painted—amongst his other caricatures of famous people—one of Francesca Cuzzoni, as the singer to whom the Earl of Peterborough was presenting a thousand pounds sterling with an air of extreme deference suited to the dignity of one of the foremost singers of Europe.

So much for the singers of the past. As for those of to-day, it is interesting to note that Madame Melba—or, to give her her court title, "Dame Melba"—is the daughter of a Scotch contractor who settled in Australia. The famous singer has been heart and soul in war work. It is said that she has lost every male relative of the younger generation in the world war.

Madame Mathilde de Castrone Marchesi, the renowned singing teacher of Paris, was not, as most people suppose, a French woman, but was a native of Austria, and spent six years more of her life in Germany and Austria, than in "la belle Paris."

The Correspondence Column

By T. L. Rickaby

AFTER reading musical magazines for over forty years, it has just occurred to me that I have unconsciously formed the habit of turning first of all to the "Correspondence Columns," "Questions and Answers," "Round Tables" or whatever they may be called, not because I think it is the best feature of the magazine, but because it has a unique value, and it is a feature that is often overlooked by students who need it most. It is a safe assertion to make, that few who read the magazines realize how much information of the greatest value may be extracted from these instructive pages, which exist because there are some people who know enough to ask questions of those who know enough to answer them. It is a sort of oblique lesson giving—someone else asks the questions—we get the information. It is a musical wire-tapping, which carries with it a reward instead of a penalty. It would be difficult to estimate the value of this particular phase of magazine work, to any such earnest seeker after musical knowledge. Only those who have taken advantage of it can form an adequate idea of its worth.

I have just picked up at random a bound volume of THE ETUDE. It happened to be that of 1890, printed over a quarter of a century ago, when, valuable as it was, it had not anywhere near reached its present plane of usefulness and influence. A mere glance over the question-and-answer columns proved that here was a rich mine of information concerning a multitude of subjects such as harmony, transposition, ear-training, vocal methods, schools of technic, time, rhythm, fingering, ornamentation, sight reading—all treated lucidly and with authority. There were illuminating thoughts on music lessons by mail, study abroad, the importance of State Associations of Teachers, on annotated editions of studies and classes, on history, biography, touch, phrasing and interpretation. There was much advice and abundant suggestions regarding the many various problems that continually confront the teacher: On the care of the piano, size and specifications of pipe organs and tuning. There were valuable hints on first lessons to children on the use of the metronome, the pedals, and the use and abuse of mechanical aids to attain technical proficiency. There were exhaustive lists of teaching pieces and books for teachers' use; definitions of musical terms and phrases; pronunciation of names of composers and their works. Much was said of the reed organ and its uses, together with the music suitable and available for it. There were descriptions and explanations of the various musical forms, their origin and development, and a score of other topics of both value and interest, of which lack of space forbids even mention. Some of these answers required but two or three lines, while to others was devoted a column or even more.

All this, remember, is merely a casual and incomplete list of subjects treated in the "question and answer" columns of one single volume. It is safe to say that each succeeding volume since the one mentioned, has contained at least as much, so that a few years' perusal of a musical magazine maintaining this valuable pedagogical feature, might be the foundation of a genuine education in musical matters. Some of the information given was, of course, nothing more than what would be included in any good course of instruction—provided the teacher were adequately equipped. But it cannot be denied that in this single volume there was an amazing amount of matters treated that, for lack of time or suitable opportunity, might never receive attention at a lesson. This is the day of the performer. Students aim to do things well with the voice, at the keyboard or with the bow, but many know little or nothing of the thousand-and-one things that belong to real musicianship.

In these days of conservatories, lectures, books and study clubs, much is being done to attain this real musicianship. Even where these advantages exist the "question and answer" columns may be studied with advantage. But there are remote small towns and districts where music teaching is done which is sincere enough, so far as the efforts made are concerned; but which falls far short of what it ought to be, because the teachers themselves do not know enough, having had little or no opportunity to learn. To them this source of knowledge would be of great value.

While I am indebted to many teachers for much of what I know, it gives me much pleasure to acknowledge my obligation to those inquisitive folks who made the "question and answer" columns a permanent feature of the music magazine.

Three World-Famous Prima Donnas

GALLI-CURCI FARRAR GARDEN

Watch for the remarkable interviews with these great singers coming in THE ETUDE

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); Schubert (March), and Mendelssohn (April).

Ludwig van Beethoven

ONE should keep in mind that the purpose of this series is not to offer *biographies*. In the case of Beethoven, as of all the others, my aim is only to find out the elements which were for the most part responsible for his unparalleled career.

Of course genius like that of Ludwig van Beethoven is a divine gift which cannot be acquired either through study or through favorable circumstances, but one should not forget that even exceptional gifts are not alone sufficient in order to attain the highest goal. They must be cultivated, nourished, assisted in their development like delicate flowers and very often the lack of this helpful support can be the cause of the withering and dying of the tender sprouts before they have reached maturity. How often one meets promising individuals who show astonishing talent for art or for other branches of human pursuit, and one wonders why they never amounted to anything in life. They remained undiscovered, unaided, and perhaps never knew themselves what precious treasures they possessed.

Like other great masters—Bach, Handel, Mozart, Rossini, Liszt—Beethoven (born 1770 in Bonn) was a wonderchild. His father Johann, a tenor singer at the Electoral Chapel in Bonn, was prompted to commercialize little Ludwig's talents. He resolved to make of the boy a "prodigy" and forsook in his precocious efforts a mine of wealth which would do away with any necessity for exertion on his father's part. Ludwig was kept at the pianoforte morning, noon and night till the child began positively to hate what he had formerly adored. Still, the father was relentless. The boy, a baby of five years, was turned over to Pfeiffer, an oboist in the theater, who was only too willing to second the father. When the two came from the tavern late in the night, as was often the case, little Ludwig would be dragged from his bed and kept at the pianoforte till daybreak. Pfeiffer was, however, an excellent pianist from whom Beethoven declared he had learned more than from anyone else. The ruthless conduct on the part of the father, although inhuman, probably laid the foundation of the technical skill and power over the pianoforte which so greatly distinguished Beethoven in after years. The boy was also forced to learn the violin although he disliked it more than the piano.

A Tribute to a Teacher

When Ludwig was nine years old Pfeiffer left Bonn and the boy was placed under the care of Van der Eeden, the court organist, and after his death, to his successor Neeffe, whose pupil he remained for several years. Neeffe was one of the best musicians of his time, and thought worthy to be compared with Bach and Haydn. Beethoven wrote later to his old teacher: "I thank you for the advice which you so often gave me whilst striving in my divine art. If I ever become a great man you have a share in it." The first public notice of Beethoven (in Cramer's Magazine) runs as follows: "Louis van Beethoven, a boy of eleven years, shows talent of great promise. He plays the pianoforte with great execution and power, reads very well at sight and, to say all in brief, plays almost the whole of Sebastian Bach's *Wohltemperiertes Klavier* which Herr Neeffe has put into his hands. If he continues as he began he will certainly be a second Mozart."

He had barely emerged from childhood when he was installed as assistant organist to Neeffe. Thus we may picture the boy Beethoven to ourselves at an age when other children are frolicsome and heedless as already a little man, earnest, grave, reserved, buried in his own thoughts, his Bach and his organ. Soon after young Ludwig was appointed *cembalist* in the orchestra of the theater. This, his early initiation, may be attributed to the extreme facility he had already acquired in reading a *prima vista*, the most involved and complicated

scores, even when in manuscript, written by Bach in a manner to drive any ordinary reader to despair!

Altogether we have here a clear case of extraordinary natural gifts aided in their development by the most favorable circumstances.

Also later, when Beethoven went to Vienna, he found helpful friends who made it possible for him to devote himself entirely to composition without having to fight for existence. The princes Lichnowsky, Lobkowitz and Kinsky contributed yearly large sums to that purpose; although Beethoven accepted these generous gifts he did not change in the least his thoroughly democratic independent tendencies.

In Vienna, Beethoven had the immeasurable advantage of coming into contact with Haydn and Mozart. The latter receiving for the first time the young aspirant from Bonn, heard him play, but did not realize that he was in the presence of a young genius until Ludwig extemporized on a theme chosen by himself. Then, amazed, Mozart called to some of his friends assembled in an adjoining room to listen to one who was destined to make a noise in the world sooner or later.

Beethoven went to Haydn for lessons in harmony and counterpoint. The lessons proceeded with regularity and Haydn's new pupil was an earnest student. Ludwig felt that his footsteps were on solid ground and he wrote to a friend at that time: "Here I shall stay. Even if the elector chooses to cut my pension I shall not return to Bonn." He was working constantly, sometimes even fiercely, spurred by his awakening ambition. Haydn was blandly content with his young pupil's efforts and was rather inclined to check his ardour than to urge him on.

Beethoven's Appearance

Beethoven was introduced to the highest aristocratic circles of the Austrian metropolis, although his appearance was not very attractive. He was short, broad, a somewhat awkward young man with a large head, broad overhanging brow, bright, keen, even piercing eyes, and a shock of dark hair. His dress was careless, his manners brusque and shy, his whole bearing ungainly, even bearish, but his fascinating playing obliterated every other impression.

In this time a great change was taking place in pianoforte playing. Until then, technical execution was greatly developed, with the result that many superficial musicians acquired a certain amount of popularity which was altogether out of proportion to their merit. Improvisations were still popular and Beethoven was compelled to enter such contests with the best known pianists of his time. Gelineck, a well-known pianist, was once invited to a competition with Beethoven. "The young man has a devil," he said afterwards. "I never heard such playing. He improvised Fantasias on an air I gave him as I never heard even Mozart improvise. Then he played compositions of his own which are in the highest degree wonderful and grand. He brings out of the piano effects the like of which I never heard. He is a little, gloomy, dark and stubborn-looking fellow and he is called Beethoven."

It is said that Beethoven was endowed with a rare muscular force, possessing an iron will which conquered all obstacles, glowing with a lofty enthusiasm he was enabled to produce entirely and astonishingly new, rich and grand effects. Indeed, he gave the piano a soul and succeeded in winning from it a poetic expression. They say that his performance was not so much playing, as *painting with tones*, all of which state the fact that in his playing the *means* disappeared before the *meaning* of the music. Beethoven called such merely virtuosi as Hummel, Wolf and Kalkbrenner: "gymnasts," and expressed the opinion that the increasing *mechanism* of pianoforte playing would in the end destroy all *truth of expression* in music.

Of course he was soon worshipped by society, and beautiful women were attracted by the wealth of his emotional and intellectual nature. Although in family



BEETHOVEN IN THE WOODS

connections they were above him they were willing to sit at his feet in homage to his genius. The "eternal feminine" appears constantly in his music and in his life. He formed very romantic attachments, which may not have been always platonic, but they were always pure and lofty. It is certain that he derived from them a wealth of inspiration which for an artist is like the sun to flowers.

Among those with whom he became intimate were the Baroness Ertmann, the Countess Erdödy, the Princess Odescalchi and Julia Guicciardi, to whom he dedicated the sonata Fantasia. It will be of interest to hear what he had to say to some of his beloved ones:

To Eleanor von Breuning (1793):

"I am anxious to be so fortunate as again to possess an Angola waistcoat knitted by your hand, my dear friend. Forgive my indiscreet request, which proceeds from my great love for all that comes from you and I may privately admit that a little vanity is connected with it, namely, that I may say I possess something from the best and most admired young lady in Bonn."

And again to the same:

"The beautiful neckcloth embroidered by your own hand was the greatest surprise to me; yet welcome as the gift was, it awakened within me feelings of sadness. Its effect was to recall former days and to put me to shame by your noble conduct to me. I, indeed, little thought that you still considered me worthy of your remembrance. As a slight requital of your kind souvenir I take the liberty of sending you some Variations and a Rondo."

To Countess Guilietta Guicciardi:

"My angel! my all! my second self! Only a few words written with a pencil (your own). My residence cannot be settled till to-morrow. Why this deep grief when necessity compels?—can our love exist without sacrifices and by refraining from desiring all things? Can you alter the fact that you are wholly mine, and I wholly yours? You do not sufficiently remember that I must live both for you and for myself. Were we wholly united you would feel this sorrow as little as I should. . . . My heart is overflowing with all I have to say to you. Ah! There are moments when I find that speech is actually nothing. Take courage! Continue to be ever my true and only love, my all, as I am yours. The gods must ordain what is further to be.

Yours faithfully,

LUDWIG.

To the same:

"However dearly you may love me, I love you still more fondly! O, Heaven! So near and yet so far! Is not our love a truly celestial mansion, as firm as the vault of heaven itself! . . . I must live either with you or not at all. Indeed I have resolved to wander far from you till the moment arrives when I can fly into your arms and feel that they are my home and send forth my soul in unison with yours into the realm of spirits. Alas! It must be so! You will take courage for you know my fidelity. Never can another possess my heart—never! Great Heaven! Why must I fly from her I so fondly love? Yesterday, to-day, what longings for you, what tears for you! for you! my life! my all! Farewell! Oh love me forever! Never doubt the faithful heart of your lover.

Ever thine

Ever mine

Ever each other's!

Does it not sound like a "Sonata Appassionata"?

I shall dwell a little longer on Beethoven's relations with Bettina Brentano, later Countess Arnim, as this remarkable woman had indeed a wonderful inspiring influence on the immortal author of *Fidelio*.

Beethoven's Inspiration

It must be explained that Bettina Brentano was as it were the spiritual child of the great poet Goethe. Ludwig Nohl relates interesting details of the friendship between the wayward, beautiful young creature (a born hero-worshiper) and the rough, ill-kempt, deaf composer. She was small, delicately moulded, with pretty features, great unfathomable dark eyes and a wealth of long black hair. She seemed the incarnation, or rather, perhaps, the original, of *Mignon*. Her nature was passionate, wild, but generous to excess. Once appealed to by a poor woman, Bettina seized a roll of banknotes and thrust them without a second glance into her hands. Her mental and physical artistic gifts must have been prodigious. Full of poetic fire and fancy, with a wonderful voice, her improvisations seem to have been magnificent. When singing she usually perched herself on a writing table and warbled like a cherub from the clouds. This beautiful young creature made the acquaintance of Beethoven in 1810 on a visit to Vienna. She grew very fond of him and was lost in admiration of his wonderful playing. As she described, he poured out his soul in a flood of harmony. "In all that regards art," she writes, "he is commanding—so true. In all the minor circumstances of life, he is so naïf that one can almost do with him as one pleases. But his absentmindedness in all mundane matters is so great; he is taken so unfair advantage of that he mostly lacks money for the bare necessities of existence. Owing to his brothers' and friends' demands he is ill-clothed; still, even in tatters, he is grand, imposing! Very deaf—and he can hardly see. When he has just been composing he is literally stone deaf and because of the inner world of harmony at work in his brain the external world seems to him all confusion."

Thayer, the great biographer of Beethoven, said that his genius seemed to Bettina Brentano to shine with a brightness of which she had had no previous conception, and the sudden revelation astonished, blinded her, took her aback. Hear the poetic picture she makes of Beethoven in a letter to Goethe: "What could replace this spirit? He gazes upon the ordinary doings of the common herd as before a machine at work. He alone produces from within his soul the uncreated—the unforeseen. What is ordinary intercourse with the outside world to him, who already, before sunrise, is at his sacred work and who, after sunset, hardly glances around him; who forgets his bodily nourishment and is borne on the stream of inspiration far beyond the shores of flat, everyday life? He himself says: 'When I open my eyes I can but sigh, for what I see is against my religion and I cannot but despise a world which cannot see that music is higher than their cut-and-dried wisdom and philosophy. I have no real friend. I must live alone. But I know that God is nearer to me than so many others in my art and I commune with Him fearlessly. I have ever acknowledged and understood Him.'"

The following letter written by Beethoven to Bettina Brentano shows his utter disregard for rank distinctions: "Kings and princes can indeed create professors and privy counsellors and confer titles and decorations but they cannot make great men—spirits that soar above the base turmoil of this world. There, their powers fail and this it is that forces them to respect us. When two persons like Goethe and myself meet, these grandees cannot fail to perceive what such as we con-

sider great. Yesterday on our way home we met the whole Imperial family. We saw them coming some way off, when Goethe withdrew his arm from mine in order to stand aside, and say what I would I could not prevail on him to make another step in advance. I pressed down my hat more firmly on my head, buttoned up my great coat and crossed my arms behind me. I made my way through the thickest portion of the crowd. Princes and courtiers formed a lane for me. Archduke Rudolph took off his hat and the Empress bowed to me first. These great men of the earth know me. To my infinite amusement, I saw the procession defile past Goethe, who stood aside with his hat off bowing profoundly. I afterwards took him sharply to task for this. I gave him no quarter, and upbraided him with all his sins especially towards you, my dear friend, as we had just been speaking of you. Heaven! If I could have lived with you as he did, believe me I should have produced far greater things. A musician is also a poet, *he too can feel transported into a brighter world by a pair of fine eyes*, where loftier spirits sport with him and impose heavy tasks on him." What thoughts rushed into my mind when I first saw you in the "observatory" during a refreshing May shower, so fertilizing to me also! *The most beautiful themes stole from your eyes to my heart*. If God vouchsafes to grant me a few more years of life I must then see you once more, my dear, most dear friend, for the Voice within to whom I always listen, demands this. Spirits may love one another and I shall ever woo yours. Your approval is dearer to me than all else in the world . . ."

This letter demonstrates in its first part the indomitable feelings of Beethoven for liberty. It is easy in our time to show indifference for royalty but in the epoch of servility, of slavish submission in which Beethoven lived, it reveals an heroic nature which commands admiration. The second part reveals that even Beethoven thought that the most beautiful themes very often owe their origin to a pair of lovely eyes.

The seeming departure from his principles suggested by the dedication of his *Sinfonia Eroica* to the Emperor of the French needs explanation.

Sinfonia Eroica

When General Bernadotte, the French ambassador, arrived in Vienna in 1798 Beethoven made his acquaintance. Bernadotte had enlisted at sixteen in a French marine regiment and served in Corsica for a couple of years. When the revolution began (1790) he was at Marseilles and later he distinguished himself in the Austrian-Prussian war and was appointed General. He fought with Bonaparte in Italy, doing prodigies of valour. After he was dispatched to Vienna he saw much of Beethoven. The appearance of Bernadotte seems to have been more that of a modest and courteous young knight than of a warrior. Attached to his retinue was Rudolph Kreutzer, the well-known violinist, then a young man of 32. There were music meetings at the ambassador's quarters. Beethoven and Kreutzer played (to Kreutzer Beethoven dedicated later his famous Sonata Op. 47). Beethoven was a born radical, Bernadotte was an enthusiastic republican and believed in the savior of France, General Bonaparte, who was accordingly the worshipped hero of the French embassy. Once the conversation grew warm on the Napoleonic theme and Bernadotte suggested to Beethoven to write some great work and dedicate it to their hero. This was the first beginning of the *Sinfonia Eroica*. It was not completed until 1809. A fair copy of the work was prepared with a dedication: "To the First Consul of the French Republic." It was about to be forwarded through the embassy, when news arrived in Vienna that Napoleon had assumed the title of Emperor of the French. To Beethoven this was an ugly shock. When he was forced by subsequent events to believe that this which he heard was true, a storm of anger ensued, he tore off and destroyed the title page with its dedication, and flung the work upon the floor with execration upon the "new tyrant." It was considerable time before he allowed the symphony to be given to the world with its title of *Sinfonia Eroica* and the motto: *per festeggiare le memoria di un grand icomo*."

About the terrible sickness which deprived the master of the sense of hearing let us listen to Beethoven's own words in a letter to his brothers Carl and Johann written 1802 when he was 32 years old:

"Oh ye who think or declare me to be hostile, morose and misanthropical, how unjust you are and how little you know the secret cause of what appears thus to you! My heart and mind were even from childhood prone to the most tender feelings of affection and I was always

disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, aggravated by unskillful physicians, deluded from year to year by hope of relief and at length forced to the conviction of a lasting affliction the cure of which may be delayed for years and perhaps after all prove impracticable.

"Born with a passionate and excitable temperament, keenly susceptible to the pleasures of society, I was yet obliged early in life to isolate myself and to exist in solitude. If I at any time resolved to surmount all this, oh! how cruelly was I again repelled by the experience sadder than ever, of my defective hearing! And yet I found it impossible to say to others: 'speak louder, shout! for I am deaf.' Alas! How could I proclaim the deficiency of a sense which ought to have been more perfect with me than with other men, a sense which I once possessed in the highest perfection, to an extent indeed that few of my profession ever enjoyed! Alas, I cannot do this! Forgive me therefore, when you see me withdraw from you with whom I would so gladly mingle. My misfortune is doubly severe in causing me to be misunderstood. No longer can I enjoy recreation of the mutual exchange of thought. Completely isolated, I enter society only when compelled to do so. I must live like an exile. In composing I am assailed by the most painful apprehensions—the dread of being exposed to the risk of my condition being observed. . . . Such things brought me to the verge of desperation and well nigh caused me to put an end to my life. Art, art alone deterred me. How could I possibly quit the world before bringing forth all that I felt it was my vocation to produce? And thus I spared this miserable life. It is decreed that I must now choose *Patience* for my guide. I hope the resolve will not fail me, steadfastly to persevere till it may please the inexorable Fates to cut the thread of my life. Perhaps I may get better, perhaps not. I am prepared for either. Constrained to become a philosopher in my twenty-eighth year!" . . . (Beethoven was 32 years old when he wrote this letter, referring to the inception of his infirmity four years previous).

I shall not try to analyze Beethoven's compositions. They have become treasured property of the whole world. Everybody who is interested in music has enjoyed and enjoys them. When composing, Beethoven made a poetic picture in his mind, which he endeavored to reproduce in music. He was a slow, conscientious worker, continually polishing and improving his work up to the moment that it reached the engraver's hand. The character of Beethoven corresponded with his glorious gifts. His contemporaries relate that his morality could be described as childhood and innocence hand in hand. He had a profound hatred for all that was base or unclean. Truth was the fundamental part of his disposition. He never allowed himself to make concessions either to the multitude and its frivolity or to please the vanity of its executants. He was proud but not vain. He had the consciousness of his intellectual and spiritual power—he rejoiced to see it recognized, but he despised shallow everyday applause.

In 1827 alarming symptoms of dropsy made their appearance; a violent cold added to his dangerous condition and after an operation for dropsy his forces gradually decreased and he died the 26th of March, 1827.

Elements of Success

Resuming, the following elements of success should be pointed out:

1. The forceful musical training he received in his early youth at the hands of eminent teachers. The pitiless avidity of his father who would make of him a prodigy contributed in laying an excellent foundation to his artistic development.

2. The immeasurable advantage he had in coming into intimate connection with Haydn and Mozart, the first as a teacher, the second as a friend.

Haydn, Mozart and Beethoven, what a glorious trinity! What an invincible triple alliance! What mighty, divine sparks were necessarily generated from this powerful battery of geniuses!

3. The great care he took in constantly polishing and improving his works as proved by the numberless corrections in his manuscripts, and the many almost duplicate copies of them found after his death.

4. The inspiring and exalting influence of noble and beautiful women.

5. The loftiness of his character which made even princes and kings bow before him. He never allowed mercenary motives to influence him.

IN SPITE OF UNTOLD SUFFERINGS ONE OF THE GREATEST MEN AND ARTISTS.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Lagging in Interest

"Can you suggest a way of keeping a large class of pupils interested in their work? While they are enthusiastic at the beginning and work faithfully for a few weeks, their ardor soon lessens, and they fall into the old, listless rut again."—C. O. H.

1. Give them your individual interest and encouragement. 2. Seem very enthusiastic yourself, and make them think you enjoy hearing the music they play. 3. Make them feel you are glad when the lesson hour comes, and that you are specially glad to see each pupil in turn. 4. Do not call attention to any inequality in the work of various pupils. 5. Rather cultivate a spirit of comradeship among the students in their work. 6. Do not give them too many exercises or etudes. Do not overdo, in other words, what they hate. 7. Do not make them learn long sonatinas. One movement at a time, interspersing a very pretty piece of sharp contrast. If any given movement of a sonatina is very uninteresting, do not make them learn it just because it is in the composition. They will not keep happy in their work if given much that makes them unhappy. 8. If possible, give occasional recitals, perhaps in your studio, or house, at regular intervals, and let them feel these appearances are incentives to work towards. 9. It is also a good plan to have little home parties for them. For these some of the musical games that the publisher will send you can be used and interest them greatly. In these days of high cost of living a glass of lemonade and a sweet wafer or cake is all that will be needed for refreshment, if any. These social and recital events are more easily managed by those who live in one of the smaller cities or towns than by those who are residents of the very large cities, where parents have to send their children miles in the street cars. If, however, you can get a feeling of genuine community interest among your pupils, and that they have a good time when they get all together, it will help much to arouse an interest. 10. If you play yourself, give them little recitals in which you explain the music. A good game in these is to teach the pupils how to count the measures as you play, and give little prizes of cards to the ones who succeed in getting nearest to the number of measures. This will teach them to pay close attention. Use your ingenuity to think of other things by which to interest them.

Both

"Which system is considered better in giving the finger stroke—to raise the finger above the key before striking, or to let it remain on the key and give the pressure touch?"—V. A.

Did it occur to you that letting the finger rest on the key, and then pressing, would not be a stroke? It resolves itself into two touches, and which is correct? The finger stroke is first practiced by raising the finger and then giving a decided downward throw. When the motion is acquired fairly well the hand may be slightly elevated so that the finger tips are about the same height as the tops of the black keys, and the stroke may be made from this point. In rapid passages the fingers are constantly in readiness for action when held in this manner. Furthermore, there are some hands so chubby or stocky that it is impossible for the fingers to rise above the horizontal of the back of the hand. When held in the foregoing position they are provided with ample distance for the downward stroke. For rapid pianissimo scale passages the fingers should be held nearer the keys. The pressure touch with the fingers resting on the keys also has its place, as I have frequently remarked. In modern piano-playing almost every possible controlled condition of the fingers and hands is made use of. The old-fashioned idea of just one "finger" touch and one "wrist" touch, is obsolete.

Three Questions

"1. Would you consider that a pupil of fourteen had made satisfactory progress, after nine months of study, who plays such things as Heins' *In a Gondola*, Kerns' *Cavalry Trot* and Geibel's *Enchanted Moments*?"

"2. Do you consider a course of studies in the early grades, consisting of Heller with the Czerny-Liebling Studies, superior to Concone with Kohler?"

"3. Should the scales be taught in contrary motion? I do not find them in any of the scale guides which I have."—E. A.

1. I should consider that such a pupil had made excellent progress, rather more than the average if he plays third grade pieces well in that length of time, with only one lesson a week. Be very watchful that you do not force your pupils too rapidly. Let the foundation be thorough and correctly laid.

2. Heller is superior to Concone because the music of the former has a high ideal which is well carried out. He may be said to have done for young players what Chopin did for virtuoso students. They come under the head of what is termed the artistic etude. Many of them are poetic and more interesting to play than many pieces that young players perform, though often rejected by young students because of the term etude. It takes a long time for many pupils to learn that etude is not synonymous with exercise. Meanwhile Concone's etudes are just average music, and for this very reason will be accepted gratefully by some pupils who are totally unable to appreciate music of a higher class. You must use your judgment in cases of this sort. Kohler was one of the ablest educators of his time, and when his studies were first published they were hailed by many as superior to Czerny because more musical. There are many fine teachers who regard them very highly. You cannot go astray in using them if correctly taught. The merit of the Czerny-Liebling collection is that Liebling has selected the best and most suitable out of a vast number and collected them together. This is getting to be more and more of a selecting age along all lines, because the mass of good material is increasing so rapidly. If a teacher has a very large clientele he sometimes welcomes music from more than one etude composer, as he thereby rests his brain from hearing the incessant repetition.

3. Most certainly the scales should be practiced in contrary motion. Having learned the fingering it is not necessary that they should be written out, although you will find them in many of the manuals.

Three and Four

"I have a pupil who has completed Grade III of the Standard Course, Czerny Op. 299, etc., and is very good in scale and arpeggio work. What would you suggest to use with Standard Grade IV?"

"Also one just beginning Grade III, and minor scales?"—P. A.

During the fourth grade you should select the best and most useful out of Heller's Op. 46 and 45, as they treat of certain technical matters in an artistic way, and lead to the modern artistic etude. Also if she is fond of the classics, an introduction to Bach may be obtained by way of *Little Preludes*, or some of them. The first book of Jensen's *Etudes*, Op. 32, will also interest this pupil. Presser's *Octave Studies* will also introduce her to an important department of piano playing. There are many of Mendelssohn's *Songs Without Words* that can be taken up in this grade, and are invaluable. *Standard Fourth Grade* pieces will provide excellent recreation work that will be profitable as well. Scale and arpeggio work must be kept up constantly.

For Grade III, the second book of Czerny-Liebling *Selected Studies* cannot be excelled. Heller's Op. 47 should be used for the same reason as stated in first paragraph. Whether or not she shall take up the *First Study of Bach* will depend on the grade of her intelligence and appreciation.

Thirty-five Years Young

"If you were a young woman of thirty-five years, and had been taking lessons two and one-half years, and had during that time worked up a good reading ability, developed flexible fingers, had a good memory, and natural aptness for time and rhythm, would you feel that (in spite of the fact that your opportunity for beginning music came late in life, and the world says that after twenty-five but little can be done in music) you had started too late to become a fair musician, playing many of the beautiful classics? When I started to study I was in hopes that I could learn to play enough to amuse myself, but as I continue I long to learn to play all the difficult compositions, and I am afraid to think about it on account of my age. I do not wish to waste any money in attempting the impossible. Please give me your opinion. If I am not too late I will find a good teacher and get down to work."—M. T.

You omitted just one most important thing in your letter in making it possible to give a complete diagnosis and appraisal of your case. How far did you advance in your two and one-half years of study? Your list of what you have gained shows that you accomplished a great deal more than one usually expects at thirty-five. But you say nothing as to the difficulty of the music you can play. Your enthusiasm, however, would lead one to think that you had accomplished far more than you had expected. If this is the case, you really do not need any advice as to continuing. Your satisfaction with your work speaks for itself. The average student has little more than this to go on.

The statement that little can be done after the age of twenty-five represents the average experience. Every little while someone comes along and completely disproves the statement by extraordinary progress after that age. This, however, does not offset the discouraging experiences many teachers have with older pupils. The muscles and ligaments are usually set and rigid after years of maturity, to say nothing of the fixedness of the mind, which all constitutes a physical difficulty hard to overcome, and in many cases impossible. None of this, however, applies to the individual exception, and it is the individual exception that we are always looking for, whether young or old. Every teacher hopes to find it in every new pupil that happens into his studio. There seems to be in your case a good deal of the individual exception. Your enthusiasm seems buoyant and hopeful—a good example to place before others—and your attainment indicates that you have made a good start to lead you on to a fair degree of ability as a player. I certainly should not recommend you to give up, after having progressed so satisfactorily as to place your playing mechanism in a reasonably good condition for continuance. Find a good teacher and get down to "brass tacks," a homely expression, but one that seems to fit your state of mind. With a bright intelligence you may surprise even your own friends as well as yourself. There are many, many people throughout the country who are in the same frame of mind as yourself, hesitating as to just what step to take. It will encourage them to know that you are going to make the effort with all the application, energy and enthusiasm you can command. Let me suggest that after one year you write again and let the Round Table readers know the result of your experiment. We give our counsel or encouragement in so many instances, and would be so glad to know the results, but in comparatively few do we hear after success has been accomplished.

Sometimes this condition you mention is due to a genuine lack of talent. If the pupil is totally devoid of natural aptitude for music your problem will be still more difficult. Still, even if the musical seed is very small, you will be able to make some progress, and I have known pupils who were in the beginning seemingly hopeless, who gradually were able to develop a considerable taste for music. With such pupils the program outlined in the foregoing will need to be still more carefully and slowly carried out.

Modern Piano Pedagogy

By Sidney Silber

(MR. SILBER is head of the Piano Department, University School of Music, Lincoln, Nebraska. He was born at Wampum, Wisconsin. He studied at the Universities of Berlin and Vienna. His piano teachers have been Jedliczka, Barth, and Leschetizky. He was with Leschetizky for three years.)

The last thirty years have brought to light a larger array of proven principles (not rules) in teaching music than all preceding time put together. This is especially true of pianoforte instruction. Modern music teachers of the highest attainments have studied philosophy, æsthetics, anatomy, physiology, and even biology in their search for means by which to increase results, at the same time eliminate undue waste of energy. While musical pedagogy might well be said to be still in its infancy, it can nevertheless show substantial discoveries; enough, to say the least, to combat successfully the popular belief in a "method" as a guarantee for the attainment of results. Every teacher should know that the flexible wrist; the limp elbow; the loose shoulder; positive, negative and finger staccato; the arm in its manifold agencies; finger stroke; pressure touch; after-pedaling; the entire field of technic, and a multitude of other matters of a more or less physiological nature are of but recent discovery.

In the field of beautiful tone production, too, as far as it relates to teaching, profound discoveries have been made. We have come to know how to handle the tone of the piano in a most perfect manner. Artistic illusions are nowadays so effectively mastered as to make it possible for the piano to outdo all other single instruments.

Mastery of the Piano

The piano is doubtless the easiest musical instrument to learn, and, alas! the most difficult to master. There is hardly a faculty in man which is not required in mastering this obstinate and cold instrument. It requires a finer and more complete co-ordination of all faculties than any other instrument. Rubinstein aptly said: "Piano playing is prone to be affected by mannerisms, and when these two precipices have been luckily avoided, it is apt to become dry. The truth lies between these three mischiefs."

According to Kobbe, "The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed. Therefore, beauty in piano playing is the result of high intellectual conception warmed by emotional force and made known through the medium of ample technic." How much of all of this can be taught? The writer ventures to say that nine-tenths of it can be, and is, taught to-day by our best pedagogs. They are fairly numerous. Touch, tone and technic no longer hold any secrets. The scores of distinguished and great pianists of the present generation, most of whom teach during a part of the year, assure us of this fact.

While the instructor cannot create talent or genius, he may develop them to-day as never before. Unfortunately, however, we still have with us large numbers of conscientious teachers, who, in all good faith, are holding to and teaching ideas which were the vogue twenty-five years ago. One example among many others is sufficient. Serious observers and thinkers have long ago decided that the seat of activity in playing octaves resides in the shoulders. In spite of this, many teachers persist in teaching the wrist strokes only. Why not emulate the example of such masters as Hofmann, Rosenthal, Carreno and Lhevinne? These did not in truth practice octaves; they "played" them.

One of the saddest defects of much piano teaching, which strangely enough is still well thought of, is the tendency to treat all students alike and make them go through a prescribed technical course of mechanical exercises, most of which are of little value. While such a procedure may possibly bring results with a certain limited number of students, it cannot satisfy all types. Comparatively speaking, a deplorably small number of piano teachers of to-day recognize the imperative necessity of making different psychological appeals to individual students of varying disposition and character.

Leschetizky was undoubtedly (all things considered) the greatest piano teacher of all times, up to his death. His so-called "method" consisted in the fact that he had no one method, but he did have "methods." He would speak in a soft tone of voice to one type of students; to another he would speak loudly, sometimes even abusively; to others he would make strong appeals to the imagination, while with others his remarks

continue to use ideas and principles which are no longer practical, and which, as experience proves, can never yield satisfactory results.

Five Important Principles

1. Teachers should apply different methods of appeal and instruction to different students.
2. There is no one method, there are many methods. Be versatile.
3. No teacher can justify himself, nor will the public justify him, but he and his art and his students all suffer, when he, the teacher, refuses to keep pace with new discoveries and new methods.
4. Teachers should recognize the fact that the teaching of music is as much a means of character development as the teaching of other subjects.
5. Develop at least one principle for yourself out of the above paragraph entitled "Illustration."

Auto-Suggestion

By Otto Fischer

THE story is told of a man whose friends played a practical joke upon him in that each one meeting him on a certain day commented on how bad he looked, how ill he appeared, etc. Though in perfect health, the man took sick that night and died soon after. Now, why did not these cruel friends conspire to make someone who was really sick into a well man by reversing their suggestions? Do you realize that you can make yourself musically well—that is, overcome any fault, weakness or difficulty by constantly suggesting to yourself the ideal you wish to attain?

For instance, if you have difficulty in concentrating, call to yourself every few moments, "Concentrate!" and note how your brain obediently sits up and takes notice. If your touch is hard, say to yourself, "Beautiful tones," or "Soft, velvety tones"; if it is weak and flabby, say "Round and noble tones," or "Strong and firm tones." Nervousness incident to public appearance may be counteracted in like manner. In our youth we are taught not to contradict, but it is wise to flatly contradict such thoughts as "I know I am going to break down," "I hope none of my friends will come," or "I can never remember that passage." From the moment that you begin to feel the least uncertainty—be it a week or a month before your appearance in public—forcefully contradict such thoughts and say instead, "I WILL play well," "I never forgot and never will forget," "Everyone in the audience loves this music and wants me to do it well," "God is with me and is helping me *always*." Does it help? Of course

it helps if you are honest with yourself.

Do not only *think* these wonderful, life-giving thoughts—say them out loud to yourself. Most of our thinking is too hazy, but the spoken word (you may emphasize it by stamping your foot or banging your fist on the table) cuts a sharp and clean furrow in our thinking.

About Pedals

THE pedals effects in the olden times were not operated from the foot, but by means of knobs like organ stops. These brass knobs were located to the left of the player over the keyboard. The "loud" and the "soft" pedals, as we know them now, were invented in 1783 by John Broadwood.

This was succeeded by a contrivance operated by the knees called the *Genouilliere*. By moving up the knee two levers placed below the keyboard could be operated so that the dampers were removed from the wires.

In his earlier works Beethoven did not employ the word *Ped.*, as the invention was at that time probably too new to warrant its general use and adoption.

Music—The Joy of the Universe

The Power of Music is Infinite

For Centuries Thinkers Unnumbered have tried to grapple its force with words.

A Japanese Sage came nearest when he wrote

*"Music is the power of making
Heaven descend to earth"*

Music—The great anodyne for the sufferings of mankind—from the lullabies that turn the baby's tears to smiling slumber—to the dear old songs that bring back the dreams of youth to tottering age.

Music—The spark that fires the brain-engines of the giants of commerce, statecraft, science, industry—the men destined to make the World of to-morrow a nobler, grander edifice for posterity.

Music—The glad song of life—the inspiration of the poet and the seer and the priest—the guiding force that makes us who live on this atom of the firmament, akin with the Almighty, beyond the ocean of stars unseen.

"Music"—writes Carlisle, "is a kind of unfathomable speech which leads us to the edge of the infinite."

Music—The wings of the soul, that lift us from the *Manworld* to the *Godworld*.

Music—The Joy of the Universe!

were couched in scientific, prosaic, matter-of-fact language.

The writer recalls the three lessons on one of the master's own compositions, entitled *Waves and Billows*. I had studied Leschetizky's own edition, which not only gave most complete fingerings, phrasings, dynamics and the like, but also all pedal indications. At the first lesson he showed me an entirely different set of fingerings, phrasings, dynamics and pedals. At the second he gave me yet another set. Each version was most excellent and thoroughly convincing from an artistic as well as musical standpoint. This incident, to my mind, proves Leschetizky's phenomenal teaching gift and his ability to bring to the student's consciousness the possibility of many good and satisfying versions of one and the same composition.

Can this gift be acquired? The answer is both simple and difficult. Leschetizky's genius cannot be acquired, but there is so much that can be acquired that there is no reason why modern piano teachers of serious intent should close their minds to this fact and

DANCING ZEPHYRS

A fanciful movement in ballet style. Graceful and rippling Grade 3

Intro. Allegretto

FREDERICK KEATS

The musical score for "Dancing Zephyrs" is written for piano. It begins with an introduction marked "Intro. Allegretto". The tempo is then marked "Allegro Commodo M.M. = 96". The score is in G major and 2/4 time. It features a variety of musical elements including triplets, slurs, and dynamic markings such as *mf*, *f*, and *Con brio*. The piece concludes with a "Fine" marking and a "D.C. al Fine" instruction.

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HOMeward BOUND

MARCH

In the style of a military band. Grade 2½.

BERT R. ANTHONY, Op. 165

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score is written for piano and bass. It consists of seven systems of music. The first system begins with a forte (*f*) dynamic and includes fingerings such as 4 1 5, 4 1, 3 2 1 3, and 3 2 1 3. The second system continues with *f* and *mf* dynamics, featuring fingerings like 3 1, 5 1, 4 1, 5 1, 3 2 1 3, and 3 2 3 4. The third system includes *f* and *mf* dynamics, with fingerings such as 5 3 1, 3 2 3 4, 5 2 1, 4 2 1, 5 2 1, 4 2 1, 3 2 1 3, 2, 5 3 1, and 4 2 1. The fourth system features *mf* and *f* dynamics, with fingerings like 2 1, 3 1, 4 2, 4 1, 5 1, 3 1, 2 1, 1 2 1, 2, 5 1, 2, 2, 4 1, and 2. The fifth system is marked 'TRIO' and includes *mf*, *f*, and *p smoothly* dynamics, with fingerings such as 2 1, 3 1, 4 2, 4 1, 5 1, 3 1, 2 1, 5 2 1 2 4, 5 1 2 1, 5 2 1 2 4, 5 1, 5 3, 3 1, 4 2, 5 3, 3 1, 5 4, 4 2, and 5. The sixth system continues with *p* and *cresc.* dynamics, with fingerings like 2 1, 5 3, 3 1, 4 2, 5 3, 3 1, 5 1, 2 1, 5 3, 3 1, 4 2, 5 3, 3 1, 5 1, and 2 1. The seventh system concludes with *p* and *cresc.* dynamics, with fingerings such as 2 1, 5 1, 2 1, 4 3 1, 5 1, 5 3, 3 1, 4 2, 5 3, 3 1, 5 1, and 2 1.

Musical score for 'The King's in Town!' in 3/8 time. The score consists of three systems of piano accompaniment. The first system ends with a 'Fine' marking. The second system includes dynamic markings of *f* and *mf*. The third system includes *mf*, *cresc.*, and *fz* markings. The piece concludes with a 'D. C. Trio' marking.

THE KING'S IN TOWN!

Come quick, Johnny; the bells are ringing!

Flags are out, hear the shout, we'll be last down.

Come quick, Johnny, the king's in town!

Come quick, Johnny, the bells are ringing!

I can hear people cheer, and the band playing.

Come quick, Johnny, the king's in town!

Two little sixteen measure pieces, easy to play, but good music nevertheless. Grade 1.

MARY GAIL CLARK

Gaily M.M. ♩ = 96

Musical score for 'The King's in Town!' in 3/8 time. The score consists of two systems of piano accompaniment. The first system includes fingerings (1-5) and the second system includes fingerings (1-5). The piece concludes with a 'D. C. Trio' marking.

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A CHILD'S LAMENT

MARY GAIL CLARK

Sadly M.M. ♩ = 72

Musical score for 'A Child's Lament' in 3/8 time. The score consists of two systems of piano accompaniment. The first system includes fingerings (1-5) and the second system includes fingerings (1-5). The piece concludes with a 'D. C. Trio' marking.

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HENRY VIII

OLD ENGLISH DANCE

With the real flavor of the old-fashioned dance, stately yet full of vigor. Grade 3.

WILLEM VANDERVELL

Tempo di Gavotte M.M. ♩ = 108

Grazioso

* From here go back to Trio and play to Fine of Trio, then go back to the beginning and play to Fine.

THE GARDEN SWING

WALTZ

A good teaching waltz suitable also for dancing. Grade 3.

GEORGE S. SCHULER

Tempo di Valse M. M. ♩ = 144

The musical score for 'The Garden Swing' is a 32-measure waltz in 3/4 time. It is written for piano and features a variety of musical notations including dynamics, articulations, and fingerings. The piece begins with a mezzo-piano (mp) dynamic and a tempo of 144 beats per minute. The score is divided into several systems, each containing a right-hand melody and a left-hand bass line. The dynamics range from mezzo-piano (mp) to forte (f), with a piano (p) section towards the end. Articulations such as 'rit.' (ritardando) and 'Fine' are used to indicate changes in tempo and the end of the piece. Fingerings and slurs are clearly marked to guide the performer. The piece concludes with a 'D.C.' (Da Capo) instruction.

OVERTURE JUVENILE

A miniature overture, written in the sonatina form, with 1st and 2nd themes, middle section, and recapitulation. Grade 3.

Allegro vivo M.M. ♩ = 126

SECONDO

E. F. CHRISTIANI

The musical score is written for piano and consists of several systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *f* (forte), *p dolce* (piano dolce), *p* (piano), *ff* (fortissimo), and *callo* (crescendo).
- Section markers:** "last time to Finale" and "FINALE".
- Performance instructions:** "D.C." (Da Capo) and "callo" (crescendo).
- Figured bass:** Numbers 1 through 5 are placed below the notes in several places, likely indicating fingerings or figured bass.

OVERTURE JUVENILE

Allegro vivo M.M. ♩ = 126

PRIMO

E. F. CHRISTIANI

This page contains a single system of musical notation for a piano piece. It consists of two staves, a treble and a bass staff, joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical elements:

- Measures 1-4:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings (1, 2, 3, 4, 5) and slurs.
- Measures 5-8:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 9-12:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 13-16:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 17-20:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 21-24:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 25-28:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 29-32:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 33-36:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 37-40:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 41-44:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 45-48:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 49-52:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 53-56:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 57-60:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 61-64:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 65-68:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 69-72:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 73-76:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 77-80:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 81-84:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 85-88:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 89-92:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 93-96:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.
- Measures 97-100:** The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. There are fingerings and slurs.

The piece concludes with a "FINALE" section, marked with a double bar line and the word "FINALE" in large letters. The notation includes various musical elements, including notes, rests, and dynamic markings like "p", "f", "ff", and "dolce". The piece ends with a double bar line and the word "FINALE" in large letters.

FOR HOME AND COUNTRY

A stirring march, in military style, two steps to the measure. Play in the orchestral manner. Grade 3.

H. ENGELMANN

SECONDO

Tempo di Marcia M.M. $\text{♩} = 126$

Tempo di Marcia M.M. $\text{♩} = 126$

SECONDO

f marcato *ff* *mf*

1 2 4 1 2 3 5 8 1 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

FOR HOME AND COUNTRY

Tempo di Marcia M.M. $\text{♩} = 126$

PRIMO

H. ENGELMANN

The musical score is written for piano and is divided into two main sections: PRIMO and TRIO. The PRIMO section consists of 28 measures, with the first 16 measures marked with a forte (*f*) marcato dynamic and the last 12 measures marked with a mezzo-forte (*mf*) dynamic. The TRIO section begins at measure 17 and continues to the end of the piece. The TRIO section is marked with a mezzo-forte (*mf*) dynamic and includes a variety of articulations and dynamics, including marcato, piano (*p*), and fortissimo (*ff*). The score is written in G major, 2/4 time, and features a variety of musical notations, including eighth notes, sixteenth notes, and chords. The piece concludes with a double bar line and the word "Fine".

f marcato

mf

p

TRIO

mf

Fine marcato p pp marcato p pp

cresc.

ff

Secondo

D.C. Trio

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Allegretto non troppo

This page contains a musical score for a piano piece, likely a solo or a duet. The notation is arranged in systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/8. The piece begins with a tempo marking of *parmonioso* (likely a typo for *moderato*) and a dynamic of *La Melodia marcato*. The score includes various musical notations such as notes, rests, and fingerings. Dynamics range from *p* (piano) to *f* (forte). Tempo markings include *a tempo*, *Allarg. ma* (Allargando), *Con Amore*, and *Tempo I.*. The piece concludes with a *Fine* marking. The notation is in a standard musical style, with a focus on melodic lines and harmonic accompaniment.

erit. *pp e rit. molto* *languido e dolce.* *dolce.*

cresc. *f* *f* *p*

stentato *rit.* *al tempo dolce.* *cresc.*

cresc. *f* *molto rit.* *fz* *stentato* *rit. molto* *p* *pp* *D.C.*

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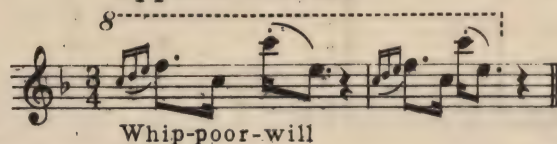
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mf *Fine*

p *D.C.*

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Allegro M.M. ♩ = 126

mf

p

Fine

D.C.

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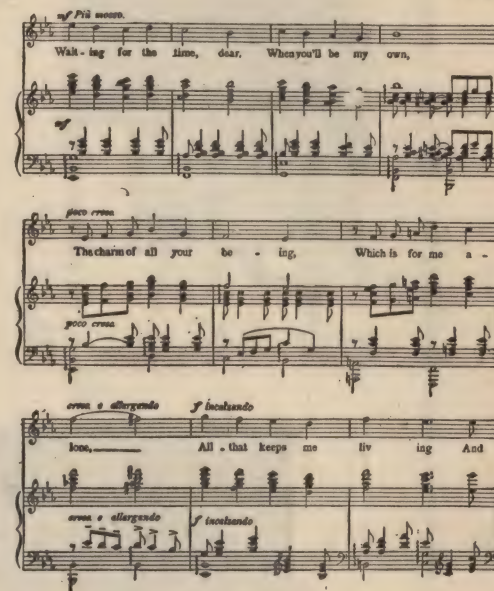
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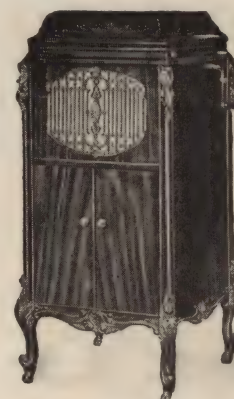
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AT THE CONVENT

AU COUVENT

A. BORODIN

Alex. P. Borodin 1834-1887, was originally a surgeon, became a friend of Franz Liszt, and eventually became a renowned exponent of the Russian School. This piece contains beautiful chime effects, organ-like passages, and plain chant of the Greek Church. Read Mr. Sternberg's explanatory notes and follow carefully his editorial markings. Grade 5.

Andante religioso

p *a)* *col 8* *f* *p*

p *f* *p* *p* *f* *p* *p* *Fine* *pp*

p dolce, e con semplicità

dim. *marcato mp poco a poco cresc. pesante* *b)*

f marcato ed allarg.

allarg. *ff* *dim. e rall.* *p* *a tempo* *pp*

dim. *D. C.*

a These low C sharps should be of extreme softness, causing a mere "shadow of sound."

b Instead of being actually "rolled," this and all the lowest bass notes in the following 13 measures should be played as pedalled grace-notes, slightly before the time-beat.

NOCTURNE

from the music to MIDSUMMER NIGHT'S DREAM
F. MENDELSSOHN

Mendelssohn's music to Midsummernight's Dream, written in his eighteenth year, still remains the exemplar for all fairy music. The lovely nocturne, as arranged by Moszkowski, makes a beautiful piano number, retaining all the charm of the original. Grade 5.

Andante tranquillo M. M. ♩ = 72

Arr. by M. MOSZKOWSKI

The musical score is written for piano and consists of eight systems of two staves each (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante tranquillo' with a metronome marking of M. M. ♩ = 72. The arrangement includes various musical notations such as dynamics (p, mf, pp, cresc.), articulation (legato, dolce), and fingerings. The piece begins with a 'p dolce' marking and ends with a 'pp' marking.

This page contains eight systems of musical notation, each consisting of a piano (left) and violin (right) staff. The key signature is three sharps (F#, C#, G#).

- System 1:** The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The violin part has a melodic line with slurs. Dynamics include *suavemente* and *4*.
- System 2:** The piano part continues with dense sixteenth-note passages. The violin part has a more melodic, sustained line. Dynamics include *poco* and *cresc.*
- System 3:** The piano part features a triplet of eighth notes marked *dim.* and a *p* dynamic. The violin part has a melodic line with slurs. Dynamics include *sempre legato*.
- System 4:** The piano part features a melodic line with slurs. The violin part has a more active, sixteenth-note line. Dynamics include *2 1*, *2 4*, *3 2*, *4 1*, *2*, and *1 4*.
- System 5:** The piano part features a melodic line with slurs. The violin part has a more active, sixteenth-note line. Dynamics include *2*, *1 2*, and *2*.
- System 6:** The piano part features a melodic line with slurs. The violin part has a more active, sixteenth-note line. Dynamics include *poco cresc.*, *5 1*, *2 1 2*, and *4*.
- System 7:** The piano part features a melodic line with slurs. The violin part has a more active, sixteenth-note line. Dynamics include *7*, *2*, and *rit*.
- System 8:** The piano part features a melodic line with slurs. The violin part has a more active, sixteenth-note line. Dynamics include *sempre dim.* and *rit*.

GRAZIELLA

POLKA

HORACE CLARK

Introducing a variety of light and showy finger-work. A valuable practice piece. Grade 3 $\frac{1}{2}$

Tempo di Polka M.M. = 108

The musical score for 'Graziella Polka' is written for piano in 2/4 time. It begins with a tempo marking of 'Tempo di Polka M.M. = 108'. The score is divided into several systems, each with a treble and bass staff. The first system includes markings for 'brill.', 'cresc.', 'rall.', and 'atempo mp'. The second system includes 'piano e grazioso'. The third system includes 'rit.', 'Fine', and 'atempo'. The fourth system includes 'Ped. simile'. The fifth system includes 'Allegro' and 'f'. The sixth system includes 'grazioso', 'rit.', and 'atempo'. The seventh system includes 'legg.'. The score concludes with a final cadence. The key signature is one sharp (F#), and the time signature is 2/4.

cresc.
ff
mp
ff
p *dim. e rit.* *Tempo I.*
f *mp* *f*
poco rit. e dim. D.S.

LITTLE HUNGARIAN MARCH

WALTER ROLFE

Full of go, introducing the theme of a favorite concert number. Grade 2½

Allegretto con grazioso M.M. = 108

mf
f
mf
f
mp
mp
f
mf
fz fz
mf
fz fz
Fine
D.C.

NADJI
DANSE ARABE

CHAS. J. WILSON, Op. 861

A fantastic and very enjoyable characteristic piece in the oriental manner. Grade 3 $\frac{1}{2}$ Allegretto moderato M.M. $\text{♩} = 108$

The musical score for "Nadji, Danse Arabe" is written for piano in 2/4 time. It begins with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked "Allegretto moderato" with a metronome marking of 108. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *mp*, *p*, *mf*, *f*, and *pp*. There are also markings for "piu accel." and "rit.". The piece ends with a "Fine" marking and a "Last time only" instruction.

First system of musical notation for the left hand, featuring arpeggiated figures and fingerings (1-5, 2-4, 3-5, 4-2, 5-1).

TRÄUMEREI

FOR THE LEFT HAND ALONE

R. SCHUMANN

Arranged by Frederic L. Hatch

An interesting novelty, one of the most famous piano pieces brought within the reach of the left hand alone. There is an increasing demand for such arrangements. Grade 5

Poco lento

Second system of musical notation, including dynamics (*p*, *mp*, *f*, *mf*) and tempo markings (*rit.*, *a tempo*, *dim. e rit.*).

Third system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Fourth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Fifth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Sixth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Seventh system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Eighth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Ninth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Tenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Eleventh system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twelfth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirteenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Fourteenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Fifteenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Sixteenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Seventeenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Eighteenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Nineteenth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twentieth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-first system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-second system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-third system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-fourth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-fifth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-sixth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-seventh system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-eighth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Twenty-ninth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirtieth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-first system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-second system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-third system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-fourth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-fifth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-sixth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-seventh system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-eighth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Thirty-ninth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Fortieth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-first system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-second system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-third system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-fourth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-fifth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-sixth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-seventh system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-eighth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Forty-ninth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

Fiftieth system of musical notation, including dynamics (*f*, *mf*) and tempo markings (*rit.*, *a tempo*).

LITTLE SANDMAN

RHENISH FOLKSONG

Transcribed for Violin and Piano
by ARTHUR HARTMANN

This melody has become so identified with Brahms' vocal arrangement that it's frequently attributed to Brahms himself. Such however is not the case. It is one of the lovely old folk songs.

Softly, gently, yet with motion

VIOLIN
with Mute

p
Frog

PIANO

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THANKSGIVING

A dignified and sonorous semi-sacred song for low voice.

JESSIE L. PEASE

Joyously

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Grate-ful for laugh-ter and grate-ful for pain

Lord, I am glad for the young A-prils won-der, Glad for the full-ness of the long sum-mer joys; And

now when the spring and my heart are a-sun-der Lord, I give thanks for the dark Autumn days Sun, bloom and blossoms O,

Lord, I re-mem-ber the dream of the Spring and its joy I re-call but now, in the si-lence and

pain of No-ven-ber Lord, I give thanks to Thee Lord, I give thanks to Thee giv-er of all!

all! Lord, I give thanks to Thee giv-er of all!

rit. *mf* *f* *rit.* *mf* *pp* *f* *pp* *rall.* *pp* *p* *mf* *f* *rit.* *mf* *f* *f* *f* *f*

THE REVELATION

An intense love song, with a big climax, a fine concert number.

Andante espressivo

The Poem and Music by
JOHN PRINDLE SCOTT

Sweet-heart I thought thy lips were touched with dew, Where I might
cool my fev - er'd heart's un - rest, And find in thy sweet love a -
new, A sol - ace for the pain with - in my breast; But when at
last, I held thee close and fast, O thou, the dear - est heart's de - sire, And kiss'd thy
lips, I found, sweet - heart, that they were tipp'd with flam - ing fire!
rit. *loggiero* *pp*

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SING AGAIN THAT SONG TO ME

BALLAD

A charming modern ballad, quoting, in its refrain, a favorite old theme.

R. M. STULTS

Andante non troppo

mf

1. Oft as I sit by the fire - light's glow,
2. Sing once a - gain that old song to me,

mf

Dream - ing of joys once mine, — Mem - o - ry pic - tures a scene long a - go, Un - dimm'd by the haze of
Hap - pier days it brings, — Mem - o - ry sweet of a face fair to see A - round it so fond - ly

mf accel. e cresc.

time: — I hear a voice in ac - cents sweet, En - trance the list - ning throng, — And o'er and o'er the
clings. — A - gain I hear in ac - cents clear, Through sad years borne a - long, — That mel - o - dy I

mf accel. e cresc.

p rit. e dim. **Moderato**

words re - peat, She sang "Love's old sweet song." *mf* Sing a - gain that song to me, Sing it o'er and
love so dear Love's dear - est, sweet - est song.

p rit. e dim.

o'er, Once a - gain her face I see As in days of yore; Let me hear that mel - o - dy,
Love's Old Sweet Song

f *mf marcato*

While the "lights are low," For it brings a - gain to me, A gold - en "long a - go" A gold - en "long a - go"

f *mf* *mp* *D.C.*

THE SHEPHERD AND THE MOCKING-BIRD

IDYL

Registration { Sw. soft string or soft 8'
Gt. D. Flute if enclosed
Ch. Clarinet or orchestral oboe with soft 4' flute tremolo
Ped. soft pedal stop gedeckt 16' or Bourdon

W. BERWALD

A delightful characteristic number and a real novelty. The registration is Mr. Courboin's own, as used in his recitals.

Moderato M.M. ♩ = 69

MANUAL

PEDAL

The first system of the musical score. The manual part (treble and bass staves) begins with a melody in the treble staff, marked 'Ch.' and 'p'. The bass staff provides harmonic support with chords and single notes, marked 'pp' and 'Sw.'. The pedal part (bass staff) consists of a simple bass line, marked 'pp'.

The second system of the musical score. The manual part continues with the melody, marked 'mf poco rit.' and 'a tempo'. The bass staff has chords and single notes, marked 'p' and 'pp'. The pedal part continues with a simple bass line, marked 'pp'.

The third system of the musical score. The manual part features a melody in the treble staff, marked 'pp' and 'Soft 8' off'. The bass staff has chords and single notes, marked 'p' and 'pp'. The pedal part continues with a simple bass line, marked 'pp'.

The fourth system of the musical score. The manual part features a melody in the treble staff, marked 'mp' and 'pp'. The bass staff has chords and single notes, marked 'mp' and 'pp'. The pedal part continues with a simple bass line, marked 'pp'.

CODA

The fifth system of the musical score, marked 'CODA'. The manual part features a melody in the treble staff, marked 'mp' and 'poco calando'. The bass staff has chords and single notes, marked 'dim.'. The pedal part continues with a simple bass line, marked 'pp'.

The sixth system of the musical score. The manual part features a melody in the treble staff, marked 'pp' and 'Gt.'. The bass staff has chords and single notes, marked 'pp' and 'Sw.'. The pedal part continues with a simple bass line, marked 'pp'.

Your Mental Musical Temperature

By W. S. Cottingham

LESCHETIZKY used to say, "Americans are always in a hurry—but they are seekers—des chercheurs. They are hard workers—too much so perhaps. I hate being told 'I worked eight hours today' when half that time would have sufficed. Nor do I care to have much ground covered. I prefer two pages played with finish, to the longest piece indifferently learned."

The great master's comment should not be taken lightly by American students. We are all hard workers, but we expect to accomplish a lot by drudgery. Drudgery cannot be escaped, but at the same time there is something more important than drudgery and that is the

intense white heat of achievement. Five minutes with the right intellectual temperature is better than four hours of lukewarm practice.

The writer has a garden, and it is interesting to note in the spring that certain plants simply do not move until the temperature is right. Lettuce and radishes may be planted in the very finest soil but the seeds do not begin to show themselves until the thermometer goes over forty. Piano students may practice for hours and hours and accomplish absolutely nothing unless they have the ability to raise their mental thermometer to above that point where real work commences to be effective.

Raise the Standard

By Nanette van Alstyn

THE day is gone and past when a musician was considered as something midway between a criminal and an idiot. Those who specialize in the making of sweet sounds, are no longer obliged to advertise that they have a gracious "patron" of wealth or title, to succeed.

The worst nowadays—from a purely material point of view—is the widespread belief that musicians are "shiftless," "improvident," without ordinary "horse" sense about dollars and cents.

Now, while this is no crime, yet it involves a certain half-veiled contempt in the everyday world's estimate of the musician. And this not unjustly, for thrift is an integral part of that balance which goes to make up the perfect character.

We owe it to our profession to dress well, live comfortably, and to face the world properly.

Raise the standard.

When the Flood Comes

By Carol Sherman

OUT in California an inventor, convinced that history repeats itself, has erected upon dry land an ark in which he purposes to voyage a la Noah when the next great flood comes. He is not going to be caught napping. Of course the flood might come to-morrow and the laugh would be upon the neighbors who have watched the queer land-locked boat go up with curiosity. Yet preparation of this kind is highly absurd and a waste of the gentleman's time and imagination.

Most teachers of music err in another way. They make little preparation for future eventualities. Changes come in teaching methods. The younger, more alert teachers become acquainted with these changes and the older ones are transformed into back numbers. One should not be possessed with a fear of "what might come." Usually things turn out all right, but one should watch the trend of the times in musical education and be guided thereby.

Folk Songs for Children

THE following is an extract from an address by Thomas Whitney Surette given before the International Kindergarten Union, at Boston, Mass.:

Children like almost any music provided it is simple and tuneful, but that has little to do with the case. Children are, I suggest, being taught, as well as entertained, and it is our business to see that they are taught to love good music. The average kindergarten song is specious, or mawkish; its sentiment is mock sentiment and it has no truth in it.

Let us turn away from these and use only the best folk melodies not only because their worth has been demonstrated over many years, but because they ring true. People who write and people who use the other kind are debasing not only the taste of the children but their own taste as well. In fact the situation has become such that these bookmakers and some of these teachers can no longer feel the force of the very argument I am now making. But a wide experience of bringing real songs to children leads

me to say that they detect the difference even though their teacher may not.

In addition to this difficulty there is another, namely, that kindergarten music has been made of too little importance in itself. Any tune to hang the proper words on has been too much the rule. The training of the æsthetic sense—a great source of human happiness—has been too much neglected. This difficulty is a part of the other, of course, but it is necessary that kindergarten teachers should think more of the value to children of a love of beautiful sounds, as such. There are endless examples of bad taste and of bad judgment in the books provided children. Even beautiful folk songs introduced in these books have often been mutilated. There are certain popular American composers of children's songs who are steadily and certainly lowering the inherent good taste of little children. Let us cry a halt to all this and try to preserve the precious heritage of music which each child possesses anew even though its parents and its teachers have squandered it.



All night · all day · your skin never rests from its work

DO you realize that your skin is far more than a mere covering for your body? It is a *living organ* with vital work to perform.

If for some reason your skin looks tired, dull—if it lacks the color and freshness you would like it to have—then you can be sure that it is not functioning properly. The pores are not doing their work—the little muscular fibres have become relaxed.

This condition can be relieved—your complexion *can* be made as fresh, clear, and colorful as you would like to have it. For every day your skin changes—old skin dies and new skin takes its place. By the proper treatment you can stimulate *this new skin which is constantly forming*, into healthy, normal activity—you can give it freshness and color.

How to rouse a dull, sluggish skin

To correct a skin that has become dull and sluggish, try using every night this special treatment with Woodbury's Facial Soap.

Before retiring wash your face and neck with plenty of Woodbury's Facial Soap and warm water. If your skin has been badly neglected, rub a generous lather thoroughly into the pores, using an upward and outward motion. Do this until the skin feels somewhat sensitive. Rinse well in warm water, then in cold. Whenever possible, rub your skin for thirty seconds with a *piece of ice* and dry carefully.



Special treatments to meet the needs of each individual type of skin are given in the little booklet which is wrapped around every cake of Woodbury's Facial Soap. Find the treatment that is adapted to *your skin*—then begin to use it every night, regularly and persistently.

You will find that the very first treatment leaves your skin with a slightly *drawn, tight* feeling. This only means that your skin is responding to a more thorough and stimulating kind of cleansing than it has been accustomed to. After a few nights the drawn feeling will disappear, and your skin will emerge from its nightly treatment with such a soft, clean, healthful feeling that you will never again want to use any other method of cleansing your face.

Woodbury's Facial Soap is on sale at any drug store or toilet goods counter in the United States or Canada. Get a cake to-day—begin using it to-night. A 25-cent cake lasts a month or six weeks.

We shall be glad to send you a trial size cake

For 6 cents we will send you a trial size cake of Woodbury's Facial Soap (enough for a week or ten days of any Woodbury facial treatment), together with the booklet of treatments, "A Skin You Love to Touch." Or for 15 cents we will send you the treatment booklet and samples of Woodbury's Facial Soap, Facial Powder, Facial Cream and Cold Cream. Address The Andrew Jergens Co., 5605 Spring Grove Avenue, Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Limited, 5605 Sherbrooke Street, Perth, Ontario.

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"Thank You for Your Most Sweet Voices."—SHAKESPEARE

How Much Anatomy Must the Singer Know?

In these days of advanced science one would almost think after reading many of the modern books on voice culture that singing was not a normal function, but one that could only be acquired with a wonderful knowledge of anatomy, the knowledge of how all the muscles connected with the vocal apparatus work, the nerves that govern them, the tension necessary to produce a given tone, the amount of breath required to start the vocal bands vibrating, etc., and *ad lib*. However, this is not true, the fact remains that the voice is an automatic instrument and that there are simple physical laws which govern its action, and, furthermore, the nearer one comes to what is normal, the nearer one is to fine art.

I do not mean to be understood as considering the pathological knowledge I have spoken about as not necessary to the vocal teacher; I consider it as absolutely essential, and I know of no profession that I would like to see licensed as much as that of the voice teacher—where the applicant would be obliged to answer and demonstrate on himself, before a board of competent medical judges, his knowledge of all physical action connected with the production of the voice. In this way many a beautiful voice would be saved and standardization of tone would be nearer realization.

Aid from Books

Many able books have been written on the production of the voice and no doubt some singers and teachers have profited by the knowledge that they contained, but it has been my observation, that as far as students are concerned—and I will not confine myself solely to students—that most books on voice-production are perfectly comprehensible when you have mastered the subject and are of little aid until that has come to pass.

Nobody can learn to sing through reading books. Theory and practice are two different things. I have heard a number of people talk voice production quite as well as I can talk it myself, but when it came to giving a personal example could barely demonstrate any of the things about which they talked so well, and I have always contended that a teacher of singing was not worthy of the name—in fact, was more or less of a humbug—who could not personally do anything which he demanded of a pupil.

Voice production can only be acquired through two things, *i. e.*, SOUNDS AND SENSATIONS. It is how it sounds in your ears and how it feels in your mouth and head cavities that finally decides the question of a well-produced tone, and nobody can teach another with authority who does not know the sensation himself and the physical laws that govern its control. Science has demonstrated that all tone is complex, that it has a fundamental tone and certain other sounds known as "upper partials," "harmonics" and "overtones." Upon these latter depend the richness and resonance of a musical tone, and anything that can amplify the overtones will enrich the funda-

mental tone itself. Therefore, there can be no doubt that the key to all good voice production lies in the power to automatically control the breath with the diaphragm and those muscles that co-operate and co-ordinate with it, allowing the throat to remain free, the vocal bands to have their normal play and the breath to soar into the super-laryngeal cavities unimpeded, thereby generating the necessary overtones absolutely vital to a perfect tone. This is a short statement of a great art. An art that requires much time and decided perseverance to master.

It is a very difficult thing for the human mind to conceive two things at once, but that is exactly what happens when you try to control the breath with the diaphragm and relax the throat at the same time. Relaxation does not mean flabbiness either, for muscles must have elasticity in order to perform their functions normally, and any hard effort which tends to take away this elasticity can only result in ultimate destruction of all beauty of tone.

The student can give himself a fair criterion of a free throat and the possibilities of automatic breath control with the following exercise: Take a breath as deep as a contented sigh, feeling the body lift and the ribs expand. When you have the breath, keep it, then silently and slowly sigh it out, trying to keep a gentle pressure against the ribs and the sensation of control with the entire lower part of the trunk, always feeling the sensation of elasticity as if you could increase the pressure or diminish it at will or stop the breath any moment you so desire with the throat still free. The sensation of relaxation at the throat should be like the first part of a yawn. After you have done this a number of times sing a very soft tone, seeing if you can come anywhere near the sensation that you had while doing it silently. All the basic principles of free tone emission are contained in this thought.

Using the Diaphragm

It was my personal experience and unquestionably the experience of most students of voice that when I was informed that I must use my diaphragm and relax at the throat, thus calling upon the diaphragm to regulate the breath, that organ refused to work—at least refused to work graciously; on the other hand, the vocal bands labored and refused to speak freely the moment I obliged the diaphragm to work effectively. It seemed almost impossible for me to work out this problem, but one day I was talking with a great singer, a man whose breath control and free emission of tone was well nigh perfect, M. Pol Plancon, and he said, "The diaphragm will work effectively if it be well treated and helped by the muscles directly connected with it; these muscles can give greater succor to the diaphragm if they are helped by those muscles with which they in turn have a co-ordinate relation, but ask the diaphragm to carry all the weight which should be proportionately distributed all over the body and the result can only be RIGIDITY

AND LACK OF SUPPORT." In other words, it is a question of division of labor. The support must be felt all around the lower part of the torso if one would have good breath control, and a singer who does not know that the lower part of the trunk is the all-important part, as far as breath control is concerned, will never go very far along the road to success.

No one can build anything to any height without a good foundation, and the foundation of all singers must be a fine technic. You can point to very few singers in the profession that have attained to any eminence at all who have not had a fine technic, and those few who have reached the height have been men and women of wonderful interpretative powers and great magnetic personalities. Naturally technic is only the foundation of the art, but the development of the aesthetic side can only be safely accomplished after the technical side has become subservient to the will.

Falling Stars

How often one hears a young singer hailed as a coming star, only to find that in a few short years she has fallen from the skies, unquestionably due to lack of technic—working the voice until hard effort has taken away its elasticity and diminished its beauty. The approval of the public is something to fear—they acclaim with great enthusiasm and condemn with equal force the moment the flower begins to fade. Therefore, all singers should bear in mind that if they would enjoy a long singing career they must have the necessary technic and live for their voices. Madame Sembrich made her debut in New York, when I was a boy, with good success, but she must have realized that she lacked that something necessary for a great artist, for after that single season she returned to Europe and studied for a number of years before singing again in public. When she did appear she was a sensation!

Students should practice breathing at least one-half hour daily for the first year or two of their studies, so as to develop the necessary physical strength and stability of the breathing muscles and throat. If this is systematically adhered to they will find that their path to ultimate success will be beset with fewer difficulties in the future years of their work. Unquestionably one of the greatest aids to good breath control is the staccato. It should be practiced on single tones repeated rapidly, then slowly and on short arpeggios, not more than an octave in length. Here one can instantly feel the flattening of the abdominal wall, the setting downward and forward of the diaphragm and the sensation of throwing the tones from the lower part of the torso, which at once produces a spontaneous tone, the fundamental principal of all free tone emission. In singing a staccato arpeggio it is well to do so with "ha," making a good deal of the aspirant. The sensation of the throat must be that of letting go and dropping open, care being taken that the body expands, thereby lift-

ing it and supplying the necessary support for the throat. In ascending the arpeggio always imagine that each tone is tipped further back on the palate. This is simply a mental suggestion to help the head tones generate the necessary overtones.

After a student has learned to sing vowels with free emission of tone, naturally he must learn to articulate consonants. As vowels are the only medium by which a singer can vocalize, consonants are therefore apt to cause much trouble. However, they are to be found in all languages and must be conquered. As I have said above, the student having learned how to produce a tone or vowel without interference has come to the realization that in order to accomplish this he must have no activity in the throat and facial muscles. This same rule applies to the consonants. A singer must articulate all consonants with the lips and the tip of the tongue. A consonant articulated with the back of the tongue at once causes rigidity and constitutes one of the many interferences to be avoided. A completely passive throat must therefore be maintained in articulating consonants, as must also be the case with the muscles of the face and those of the tongue and jaw. A student must always remember that he sings through the throat and not with the throat, and this mental suggestion will often aid in the elimination of interferences. Naturally all vowels and consonants must be approached with absolute breath support, and the thought that the tone rests on the sternum or breast bone aids tremendously in support.

The Truly Musical Person

It is a very difficult task to hold back a truly musical person, and all young singers want to graduate from the purely technical side as rapidly as possible, but at this period of development, that is to say, before a conscious control of the technical requirements of singing are fully mastered, if they are allowed to pay too much attention to the artistic or poetical side of the art, it seldom fails to cost years of work to eradicate the faults they acquire. I know it makes the greatest possible demands upon their patience and perseverance in order to arrive at high ideals, but there is no short cut in art and students and teachers must always maintain a careful and constant attention to this end. If the natural desire to sing the great works of the masters is curbed until he has mastered the technical side of his art, then he will find that the aesthetic side, the power to interpret through his personality, will be far greater than if he were subjected to the limitations of a poor technic.

We hear a great deal about standardization of tone nowadays, and in my opinion it is a decidedly pertinent question. You hear many people say that it is impossible, but that is not true. Standardization of tone is possible, for it has nothing whatsoever to do with character, quality or interpretation. It is solely a question of how to control the instru-

ment, how to avoid all strain, effort and physical contortion which are the conditions which interfere with freedom of tone emission.

Of course, you will find one person with a freer throat than another. This will always be so, but when the great majority of a teacher's pupils sing with free tone emission, never forgetting that this has nothing whatsoever to do with quality or interpretation, you may be sure that that teacher's system is based upon a true fundamental principle, that his knowledge of anatomy is correct and that he has the keen ear and the necessary analytical mind to produce the same results in each pupil. You hear a pupil of a given teacher sing, perhaps, with a beautiful production, but that does not prove necessarily that that teacher is responsible for the entire result. The Lord is more bountiful to one than to another. You find comparative freedom of throat in one person and the opposite in another. The construction of the head and throat in all persons differs, and therefore the quality, perforce, is different, BUT

FREEDOM OF THE MACHINERY SHOULD BE THE SAME.

Few people consider what a great responsibility the vocal teacher has, and I am sorry to say that there are many teachers that do not seem to realize it themselves that if the basic laws of voice production are not understood and adhered to, the result may be the permanent injury to a voice, to happiness and even to health itself.

In concluding, let me say, ARTISTS ARE NOT BORN, THEY FORM THEMSELVES BY LONG PREPARATION. A fine voice may be a divine gift, but in the majority of cases it is the thorough cultivation of moderately good material.

Also remember this, success, of course, affects character, it develops some and dwarfs others. Where success is a stimulant there is constant artistic growth. Try to avoid holding any false notions about yourself, for the simple reason that such a viewpoint brings a wrong perspective which ultimately will prove injurious to ability.

Studio Talks

I HAVE assemblies in my studio, that, for the lack of a better word, I have over-dignified with the title "A Lecture." In reality, they are only little talks that I give to my pupils, to try and help them by inciting their interest in anything and everything that would tend to help them along the road of vocal art. It is a rocky road at best, beset with many difficulties, but not insurmountable if the student is satisfied to travel slowly and realize that without a good foundation he cannot build to any great height. All athletic training must be gentle and slow, and so must that of voice-production.

I had a father who was not only a distinguished musician, but a learned man and a deep thinker. He made a remark to me when I was a boy that I have never forgotten, and which made a student of me, at least as far as the subject of the voice is concerned. His remark was:

"If you understand a subject you can explain it." This hit me pretty hard in early teaching days, for I found that there were many things that I could not explain, and I realized that superficial knowledge was poor equipment for a teacher, that being able to demonstrate a thing yourself was quite different from being able to impart that knowledge to another. I started my musical career as a violinist, and I found that my father's remark was quite applicable to the teachers of that instrument, that one found standardization of method there, but when I came to the study of the voice I soon found that there was no such thing as standardization; that few teachers had the same ideas, and when it came to explanations they were ambiguous, to say the least.

It is said that language was given us to disguise our thoughts; well, the man who said that must have been intimate with the singing teacher of my youth. However, times have changed, I am happy to say, for to-day in America

we have a number of teachers who are well worthy of the name of Master, who have devoted their lives and brains to the study of the voice, know the basic laws that govern its use and control and adhere to them; so I am glad to think that many students of voice are not obliged to go through the vocal wanderings that I had to, where, if you inquired, for example, how a tone started or how you should breathe, you generally received the reply, "Just naturally." It is true that after a student has studied long enough, learned what correct breath-control means, and how to emit tone without interference, he does sing naturally or, as I like to express it, normally, meaning that the machinery works automatically, as the good Lord intended it should. Still, I doubt very much whether the suggestion to sing "Just naturally" would help anybody very far along the road to good voice production! It did not do much for me, and I was very unhappy until, through studying with several of the best teachers, talking with many of the most distinguished singers of the day, and reading everything I could find on the subject, that at last I was able to recognize and understand the physical laws of breathing, and finally came the power of breath-control.

Naturally, after a person has had conscious control of his breath long enough to have it become a habit, the action becomes subconscious or natural, if you want to call it that.

Mr. Edmund J. Meyer, the well-known pedagogue, in one of his lectures, said, "There are two great voice teachers in the world, the first, NATURE, and the second, COMMON SENSE." If the student will follow these masters he will appreciate more and more the weight of this remark, for the closer one comes to nature, the closer one is to perfection, and common sense must naturally govern all work.

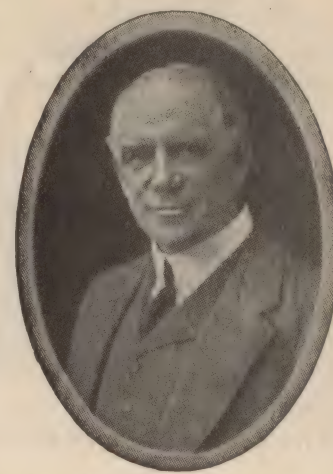
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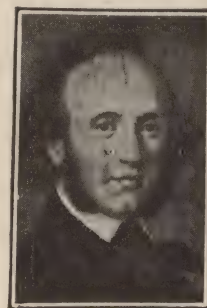
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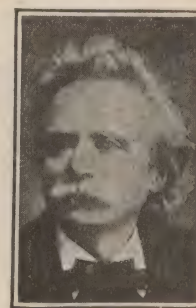
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The Voice Knows

IN some of my readings on voice production I remember having read with much interest the following statement, viz.: "The human voice knows more about singing than it has ever been taught." This is absolutely true; there can be no argument about it. Nature has never made a poor anything. The mechanism of the human voice, although intricate, is perfect, and the whole world would be a world of singers if the machinery were only allowed to function with the freedom that its Maker intended. However, through bad use of speech and song, we find very few people to-day who are able to allow the voice to show what it knows of singing, and it usually takes months and months, yes, years, many times, to acquire what

in reality is a normal function. Simplicity, the finest flower of art, is only found where nature's demands have been satisfied. So breathing, that bugaboo of teachers and singers of all times, must be brought to simplicity. One does not consider what muscles are used when moving the arms, well, in the final accounting, neither must one when breathing. It must be automatic. However, I am not willing to subscribe to the statement that correct breath control, necessarily, means free emission of tone. A person can have fine control of breath and still have throat interferences. As no perfect tone can be produced without a passive throat, it means that the combination-passive throat and automatic breath control are indispensable to artistic tone production.

Singing Out of One's Compass

ONE of the greatest dangers of the young student is trying to sing out of his natural compass. A contralto tries to become a mezzo-soprano, a mezzo wants to become a dramatic soprano, a baritone is only satisfied with tenor roles, etc. As a result, the larynx is strained, and the blood vessels in the vocal chords become distended and congested. Of course, we all know that high tones are many times electrifying; that the public rise to the "big top tone" and naturally we want them to rise, but if this is obtained at the expense of singing out of one's register the life of the voice is sure to be of short duration. Therefore, the teacher and student should pay strict attention to the middle voice, for the importance of these fundamental tones cannot be overestimated. They are the foundation upon which the whole vocal structure is built, and the effect of their proper use can be traced to the extreme registers. Trust to the true basic principles of voice produc-

tion, i. e., automatic breath control and a passive throat, and allow your voice to grow naturally. If nature intended you for a soprano you will sing soprano, and never mind what you do, you will never be anything else. Santley, the most distinguished English baritone of his day, tried to make himself a tenor, but was never given a consideration by the public. Finally, some teacher told him that he was a baritone, taught him in that tessitura, and he became a world-renowned artist.

I used to consider that all arias and songs should be sung in their original keys, and it took me some years to get that thought out of my mind, to realize that if one desired to deliver a message it must be sung within the compass of the singer, otherwise the message was never more than half delivered. Therefore, I tell my pupils—do not try to sing out of your natural compass, and you will make a success; otherwise, you are sure of failure.

The Balance of the Machinery

IN singing, it is a question of having the machinery maintain a perfect balance. The moment that this is disturbed perfection of tone is impossible, therefore, terminologies can only be disturbing. The moment one is given the thought of the tone being placed in the nasal cavities, in the mask of the face, or anywhere else, that moment the thought is directed to that point, and subconsciously there is a sense of reaching which cannot fail but have its effect on the larynx, disturbing the balance of the machinery.

Whether a person is singing the highest or lowest note in his voice the fact remains that the tone is produced through the mouth, therefore, one really sings along a horizontal line, so, why think up when singing a high tone? The answer is, ONE SHOULD NOT. The only thing to think of is the lifting and expanding of the body, which gives the

necessary breath support and the relaxation at the throat, so that the fundamental tone, finding a free throat, can soar into the head cavities generating the necessary overtones. It is not necessary to think them there, for if the throat be free, you cannot keep them away; the Lord is a good mechanic, and has built an automatic instrument, wonderful and perfect. One sings with voluntary and involuntary muscles, and if they are allowed freedom and are given support by the breath they will work to perfection. Therefore, do not reach for high tones—WILL your throat to let go and drop open—support the tone by muscularly lifting the body and expanding the ribs, thereby sensing the support of the entire lower part of the trunk, the back as well as the front, and the result will be a sensation of ease, security and elasticity that is the joy and goal of all who would be worthy of the name of singer.

Voice Aphorisms

ALL expression of stress or tenseness on a singer's face is a sure sign of interference which will rob tone of ease and freedom.

Interference with emission of tone, or interference with vibration, means but one thing—lack of overtone, and that, in turn, can only result in loss of quality.

The question of vital importance to the singer is, "How long is my voice going to last?" The answer can be determined chiefly by the kind of care the voice receives—there is nothing more susceptible to abuse.

In singing high tones do not forget that much less air is actually in use than in producing low tones. The vocal bands in low tones do not set together so closely, hence the escaping volume of air is relatively greater than in a high tone where the bands are very closely approximated and the pressure must not be so great as to overburden them.

In art there is no short cut—knowledge is the only medium through which art can possibly develop and exist. Exercises must be constructive or they are simply a waste of time.

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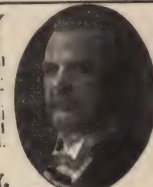
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The Lonesome Key

By Carolyn E. Churchill

I'm just a little ebony key
That players never even see,
When fingering music up and down
The keyboard notes of Piano-town,
For I live 'way down in the bass,
In a very, very lonesome place.

The rest of the ebonies seem to please
For they are grouped in twos and threes.
The ivories all in peace reside
Cosy and cuddled side by side,
While I live down here all alone,
And nobody cares to hear my tone.

I never made a sound but once,
And then I felt just like a dunce;
'Twas when one night the Thomas cat
Tried every natural, sharp and flat;
And all the family tiptoed down
To see what ghost was stalking round!

I hope they do not think it right
To judge my talent by that night.
Oh, won't some Paderewski great,
Soon recognize my lonely state,
And write a lively tune or two
And give me something nice to do?

Can You Concentrate?

By Wm. H. Bush

It is said that Victor Hugo once did an important piece of literary work undisturbed by the bullets that were whistling around his head during the Siege of Paris.

If you have to wait for just a certain kind of quiet, a certain kind of mental condition, or a certain kind of environment before you commence to work you have not yet mastered the art of concentration. Of course, if you can have ideal conditions in which to practice or to compose—fine! But if you cannot have these remember that some of the best literary work ever done has been done in the newspaper editorial office with a perfect hubbub going on, and that some of the best musical work has been done in conservatories with a perfect pandemonium of sound heard every moment of the time.

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TRY not to indulge the little spirit of professional jealousy—not for the sake of the other fellow, but for your own comfort. When you grudge him his hard-won success you do not harm him, but you do harm yourself. Rather cultivate the fine, large spirit of generosity, so that you can sincerely rejoice over the success of another musician. You will have twice as much fun, and it will help on your own success. Music is too high an art to be admixed with ugly feeling and professional grudges.

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Department for Organists

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CLARENCE EDDY

Nothing for Nothing

THERE is probably no class of musicians more imposed upon than organists. They are called upon endlessly to give their services to this, that and the other cause in connection with the numerous affairs which are continuously going on in the churches, such as special meetings, lectures, benefit concerts, free recitals, etc., etc. And, although their salaries as a rule are ridiculously low, yet they are expected to give unstintingly of their time, even to the extent of playing for weddings and funerals without any compensation.

If their services are not worth anything, of course they are entitled to nothing, but the musician who has devoted his life to perfecting himself in his profession as a means of livelihood, has a right to demand proper financial recognition and appreciation. He cannot afford to be forever giving his services to the public. And in the matter of teaching the sin is even greater. Charity pupils are proverbially ungrateful, and sooner or later they look with scorn upon anything which they get for nothing.

In these hard and exceedingly trying times, when political and economic disturbances follow each other in such bewildering succession, and when strikes are so frequent and universal that they spread even to the ranks of the clergy, the college professors and school teachers, it is a wonder that the organists thus far have failed to organize and defend themselves by demanding better compensation for their services.

There is no branch in the musical profession so poorly paid as the average church organist. The situation is not encouraging. On the contrary it seems to be continually growing worse in spite of the price schedules which are steadily increasing in the matter of living and other expenses. The fault is not alone with the organists themselves, who fail to

demand commensurate and more just compensation, but with the management of the churches, who are satisfied to pay absolutely nothing, or *as little as possible*. The organist who will accept the smallest amount is frequently engaged, while in many cases a good position is withheld from a competent player because a student wishes to practice upon the organ, and will play the church services for nothing for that privilege. This is not right, nor fair! Unfortunately in this beloved country of ours there is a lack of proper respect for, and national pride in, our own artists and our own music. In spite of a certain fanatical prejudice which exists towards anything and everything which may be considered alien, the old labels, "Made in France," "Made in Italy," etc., are still used with the evident purpose of belittling our own "home production" in the estimation of the public. Anything with a foreign stamp upon it immediately commands a higher price than the domestic article!

Where music is concerned we are not at all patriotic, and we really do not judge a thing upon its merits, but are very apt to award the first prize and place to a foreigner. This was true before the war, it is true to-day. And in no branch of the musical profession is this more applicable than to the organists of this country.

Gigantic Strides

Gigantic strides have been made here in organ building, until it is safe to say that at the present time we lead the world. What is more, the organ builders know it! But although the art of organ playing here has kept an even pace with organ building, yet the organists themselves *do not know it!* They are always ready to encourage and patronize the fellows from across the sea, but seem quite satisfied to accept a second place for themselves. In other words, they are

not only willing to take a back seat, but to endorse and support first and foremost the "stranger within our gates."

Until we learn the lesson of true patriotism, we will never be a power in the world of music! "No nation has ever become great in music by advertising the supremacy of other countries, but through the development of its own abilities and resources."

Courtesy and modesty are excellent attributes and all very well, unless they tend to cast one too much in the shadow.

A well-known organist was invited to play recently at an important public function. He accepted. Nothing was said about a fee, and perhaps nothing was expected, but after the affair was over the organist was asked to name his terms. He very modestly replied: "Oh, I don't know, pay me anything you like, would twenty-five dollars be too much?" The committee sent him a check for twenty-five dollars, but facetiously remarked to a friend that they expected to pay him a *hundred!*

If an organist is rated by what he charges, is it any wonder that the rating in the majority of instances is so low, for if they are willing to cheapen themselves continually by giving something for nothing—or practically nothing—how can they ever expect that the public will recognize them at a higher valuation? Of course there must always be given full value for the money received and unless an organist is qualified to render proper and adequate service, he should not attempt to compete with others who can. This is just as much of an imposition, as for the public to expect something for nothing.

The present scale of tuition fees for the majority of our music teachers (like the salaries paid to most of our organists) is entirely out of keeping with existing circumstances. Some teachers have already raised their prices considerably, but I fail to hear of many organists whose

salaries have been increased one iota. This is a decidedly practical age, in which business plays an important and vital part, and it is absurd for anyone to contend that "business has nothing to do with art." The teacher who is super-sensitive in this time and generation, should put his pride in his pocket, and see what can be done to protect himself by enlarging his income.

Upon general principles I am opposed to free organ recitals. If programs are to have any artistic value whatsoever, a vast amount of pains and time will have to be expended, not only in their selection, but in their preparation, and for this expenditure of time and energy the organist should receive proper compensation, otherwise why give recitals at all! The pianist, the violinist, or the singer would very soon go out of business if he were to pursue such a course, and then *where would the managers be!*

Unendowed free organ recitals in this country have become such a formidable institution that legitimate organ playing is at a discount.

Players Should be Paid

Many church organists give recitals to advertise themselves, or maybe to keep up their technic, while others are obliged to consider them as a part of their church duties, and therefore purely incidental. I am aware that some recitals are given in colleges, churches and even public halls largely from an educational standpoint, and that the audiences are thus made acquainted with considerable literature for the "king of instruments." But in many such cases the player is (or should be) subsidized by a salary or special compensation, therefore these exceptions do not come under the general condemnation. Yet, from a point of equity, I think it would be far better for both organist and public if all absolutely free recitals were done away with.

Affectation in Organ Playing

A YOUNG but very talented boy, who plays a very large organ in one of the biggest movie theaters in this country, and who has been so much in the limelight that his small head is completely turned, was highly complimented upon his execution of certain selections, but, asked if he did not find it very difficult to manipulate such a colossal instrument, he replied: "Oh, no! I have absolutely nothing more to learn. I have reached the top, and when I leave here there is nothing for me to do!"

The inquirer probably said, "Oh, very well!" but he might have suggested to the boy that "life is short and art is long," that possibly he had not studied out *all* of the combinations of which that wonderful organ of eighty or more stops is capable of producing, and that it would be well to reflect upon the following

statement recently made by George Ashdown Audsley, the eminent authority on scientific matters pertaining to the subject of organ construction, namely, that with merely forty stops the following number of combinations can be made: 1,099,511,627,735, and furthermore, when allowing a different combination to be made every second, without a single intermission during twenty-four hours of every day, the time required to execute the entire series of combinations would, in round figures, be *thirty-four thousand, eight hundred years*. This disposes of one phase of affectation in organ playing!

I knew an organist who occupied a city position, and who was ambitious to be known as having a wonderful repertoire. He placed upon his programs entire Widor Symphonies, entire Mendelssohn, Rheinberger, Guilmant and other

Sonatas, and all of the most important pieces in the catalogue for the organ. He had extra copies of his programs printed and sent out broadcast, but it was known to a great many that in his recitals he actually played only *fragments* of the symphonies, sonatas, etc., and that his playing generally was unfinished, and a mere pretense.

I knew another organist who had remarkable facility in playing "at sight," and who was quite in the habit of placing items upon his programs with no preparation whatsoever, saying that he wanted to "try them on the dog" (i. e., the public), and if successful, he would then "go to work and practice them."

And still another organist, holding a responsible position, declared that he seldom practiced, for the reason that the public were "ignorant and could not tell

the difference." The facts, however, are, *first*, indifferent and slovenly playing, and *second*, that the public does—or soon will—know the difference.

The art of organ playing in this country has been brought to so high a standard already that a fine sense of discrimination exists, and a greater degree of perfection is now required than formerly. People are not satisfied with fake playing, "thunderstorm" and cheap effects, but are able to apply the same standards of appreciation which they bestow upon artistic piano playing and other forms of musical endeavor.

Those who play the organs in our moving picture houses have a great mission to perform, but they are not keeping apace with the times, nor the demands of the public, for they seem to be satis-

fied with mere noise, claptrap, and in the ability to simply "put it over," which in reality they succeed in doing *very simply*, for they have neither technic nor knowledge of legitimate or artistic organ effects. Their outrageous performances have actually driven people of refinement and musical taste away from the theaters. Fortunately the standard is being raised in many sections, and a higher class of music is demanded. If the average player would only realize this and qualify himself by study under the right teachers for a definite period, he would find a vastly improved and wider field, but he must not expect to know it all in a few lessons unless he is like the little boy in the big movie theater, who felt that there was nothing more for him to learn, and that he had already "reached the top." For such there can be no improvement, and sensitive people will continue to squirm in their seats under their musical ministrations!

Another form of affectation lies in the belief that the only way to play the organ is without notes. A few are able to do so successfully, but these exceptions

by no means prove that all the other players are or will be successful as virtuosos. It is a well-known fact that many eminent organists have invariably played from the written or printed score, and among them are the following: August Haupt, Gustav Merkel, A. G. Ritter, Adolph Hesse, Alexandre Guilmant, Charles M. Widor, Eugene Gigout, Filippo Capocci, M. Enrico Bossi, W. T. Best, Frederick Archer, Dudley Buck, John K. Paine, Samuel P. Warren; and the number of excellent present-day organists who play in public from their notes is legion. There is no reason why anybody, blind or otherwise, who possesses a retentive memory, should not avail himself of that gift to any desired extent, but the burden of memorizing an extensive concert repertoire for the organ is so enormous, especially when instruments of the various organ builders are so complicated in their nature, and utterly devoid of any standard in their design and construction, that it is exceedingly doubtful if the added expenditure of time to memorize is warranted, or necessary in the majority of cases.

Auditorium and Concert Organs

ONE of the most encouraging signs of the times is the cry from all parts of the country: "Wanted, an Auditorium!" but still more encouraging is the fact that many Civic Auditoriums, Memorial Halls, etc., have already been built in the United States during the past few years, and that they actually contain highly important and magnificent organs, which have been manufactured in our own country. A great many more public halls are being built, but even at the present time we are the possessors of some of the world's greatest and most notable organs, and as Americans we are justified in being proud of this achievement.

The demand for more and a better class of organ music is constantly growing, and it is "up to" the organists and students of the organ to keep abreast of the material aspect of the times, to improve and qualify themselves musically and technically, and thus prove themselves equal to every demand to be met.

The organ is no longer looked upon merely as a church instrument designed solely for use in religious service, but also as a concert instrument, adapted to the requirements of the concert room, the theater and the home. As the greatest and most complicated of all musical instruments, it calls for profound research, and an endless amount of study. Also a special aptitude and ability for combining stops of the various tonal and mechanical characteristics, unusual skill in manipulation of a well-developed finger and pedal technic. The musical resources of a large, modern concert organ are practically inexhaustible, while its difficulties of control and manipulation require a clear intellectual grasp and almost incessant study and practice.

In comparison, the pianist has not one hundredth part of the difficulties to contend with. Even Hans von Bülow said, after hearing W. T. Best play: "If I were not too old I would give up my career as a pianist and begin to study the organ."

Saint-Saëns acknowledged that he found in its vastly increased powers of expression, "the utmost pleasure and satisfaction in studying and playing the organ."

As long ago as 1872, when I was studying with August Haupt in Berlin, he declared that "America would be the land of organ playing." He little dreamed, however, of the tremendous musical

activity which has set in over here, nor of the fierce political struggles which would encompass the whole world! In spite of the terrible upheavals, we are now forging ahead in this country, and building not only for the present but future generations.

Music will play a most important part in the march of progress, and our organists have a tremendous mission to perform. Greater attention is being given to-day to music as an educational necessity in our leading colleges, and a higher standard of attainment is required in our music schools and conservatories.

The erection of splendid organs in our auditoriums and music halls is nothing less than a boon, and will prove to be a wonderful stimulus to the cause of organ music and organ playing in this country. It is hoped, however, that a fund will always be provided for properly carrying on organ recitals of the highest artistic merit by the best available talent. Furthermore, we trust that our own countrymen will receive quite as generous patronage and appreciation as is invariably given to those from other countries. It is apropos and fitting at this time that a greater spirit of loyalty should be cultivated here and manifested towards American artists. This spirit of American patriotism must, however, grow right out from the "rank and file" of the musical profession; from the composers, artists, teachers, critics, publishers, music dealers, etc. If they are antagonistic or lukewarm to each other we cannot expect to develop any true appreciation or progress. In every other line of endeavor excepting music it would seem that Americans are inclined to take quite as much stock in themselves as do our neighbors, and they are exceedingly fond of insisting that everything we have in this country is "the best in the world."

It might be well to apply some of this spirit of egotism for a while to music, and indeed to our organists as well as to our organs and auditoriums!

Before leaving this subject let us indulge the hope that the future will bring to this country concert organs in public halls in every community in sufficient numbers, so that organ concerts and recitals may be taken out of the churches, with their unbusinesslike methods and humiliating voluntary contributions and collections!



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Opportunities for the Organist

THE November issue of *The Diapason* contains an able and interesting article by Kenneth S. Clark on the subject of "post-war opportunities for the active organist." Particular attention is called to the following extracts therefrom:

"Some years ago the problem was: 'What can the organist do to secularize the instrument?' In the last few years, however, this problem has been partly solved through the increasing use of the organ in motion picture houses. Nevertheless, the difficulty still exists as applied to the organist in his relation to the church. Moreover, a new problem has come up as a result of the war and the greater spirit of idealism that it has left among us. The new problem is: 'What can the organist do in the way of service to his community?' There are several answers to this question, which are based upon experience in community work.

Non Sectarian Centres

"One particular scheme which gives the organist opportunity to do real community service has already been promulgated in a certain city by the War Camp Community Service. The plan is to make use of a church which has been one of the community centers in the city. In this setting a community course of musical programs has been planned for this season—five concerts before Christmas and five after Christmas. The feature of the concerts will be an organ recital program to be given by visiting organists from the various churches, assisted by instrumental or vocal artists. A set fee is to be paid to all artists participating in these programs. This fee is to be in line with community work. It is planned to charge possibly 50 cents admission to cover the five concerts of each series. It is intended to use a piano as accompaniment for the various soloists who assist in the program.

"It is expected by the organizers that the following good results will be realized from this innovation:

"1. Coöperation of the best musical talent in the city will be secured to help promote this community work, and at the same time the artists will feel that they are doing their work on a professional basis.

"2. It will enable the people of the community to have the wholesome recreation of hearing good music regularly at the smallest price.

"3. It is believed that the bringing in of visiting organists will create an interest which will be a step forward not only in the inter-relation of the organists themselves, but in bringing the churches closer together in their community work.

"The organists of any city are in a position to put through such a program. It can best be done, however, in a broad community way, by having the concerts in the hands of a civic committee rather than have the scheme seem to proceed from the organists themselves. This committee should include representatives of the leading civic elements in the community as well as the musical representation essential to give the project the right artistic handling.

"It would be necessary, in such a community enterprise, for the organist to depart somewhat from a certain rather prima donna-like attitude (though a highly justifiable one in principle), that an organ program must be a complete entity in itself, and not interspersed with any other forms of music. While everyone will

agree as to the bad taste of marring the classic outlines of an organ recital by including forms of music that are out of the picture, nevertheless, this difficulty can be avoided in the following way: When an organist appears on the community program with other musicians it would be entirely practical to have his numbers form a separate part of the concert, either to precede or follow the other contributions. In such programs it would be advisable for the organist to introduce a greater number of transcriptions than usual in his regular recitals—that he may introduce, through these transcriptions, the great music of the world written in whatever form.

"But suppose that there is no church in the community that is available for such community programs? is a question that may be interposed at this point. Here is an opportunity for the organist to function as a musical propagandist in his community. Has the city a municipal auditorium in which there is an organ? If not, it would be wise for the organist to see that agitation is begun for the erection of a community concert hall, built as a memorial to our soldiers and sailors. Such a hall represents the de luxe style of memorial among those which are being proposed by the Bureau of Memorial Buildings, operating under the War Camp Community Service. Once again it might be well for the organist not to appear publicly as suggesting the inclusion of an organ in such a community auditorium, lest his motives be construed by the narrow-minded as being self-seeking. He could, however, sow the seeds of the idea among his influential friends. With such an auditorium the future of the organ, not only as a secularized instrument, but also as a medium of community service, would be most practically settled.

"Again, there are great opportunities for the organist to do not only a musical but a civic service to the community through educational recitals, especially for children. The organist who is playing in a motion picture house has especial opportunities along this line in the institution of Saturday morning programs for young people, possibly given free. These programs might include a comedy, an educational film and also some carefully selected music of various representative forms. This music could be made especially palatable to children if accompanied by informal explanatory talks such as Walter Damrosch gives so charmingly at the young people's concerts of the New York Symphony.

Americanizing Children

"The church organist, provided that he is employed by a congregation which uses its church building for such secular purposes, has similar opportunities along this line. In this case, however, it would probably be impossible to use motion pictures, and a most acceptable substitute would be community singing, which, incidentally, could well be used by the 'movie' organist in the children's programs just mentioned. There is a wide choice of songs, which would be adaptable for such a purpose, as well as of interest to the children. Further, such programs could be made useful in the way of Americanizing the children of the foreign-born, through the use of such numbers as Stephen C. Foster's songs, and *America the Beautiful*, *The Stars and Stripes Forever*, *My Own United States*, and our various standard patriotic songs.

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Why Not a Madrigal Club?

THERE are too many vocal teachers who take a narrow and purely commercial view of their activities—so many half-hours at so many dollars a half-hour—and have a feeling that anything they may do outside of this, in a musical line, is a pure waste of time. If their pupils wish to acquire a wider musical culture, they recommend them to take piano lessons.

While this is an involuntary compliment to piano teachers, it is also a shirking of part of the task that should belong to the vocal teacher himself—the development of musicianship through the practice of ensemble singing.

A vocal teacher who successfully organizes and conducts a madrigal club on the lines suggested here will find it pays dividends in several ways. First of all, it gives his pupils opportunity for the most valuable kind of practice possible, in regard to sight-reading and general musicianship; secondly, public performances by the club will be a most excellent advertisement for him; thirdly, he will have the consciousness that he is fulfilling part of that obligation which is implied in the old saying, "Every man is a debtor to his profession."

The ability to play the piano more or less well, and thus set a pattern for the voice or bolster up the vocal part with a dummy accompaniment, is a far different thing from being able to read vocal music and sing at sight. When a singer can take his part of a concerted composition and (given the key note) sing it correctly without further prompting or coaching, just as any ordinary professional orchestra player would do with his instrument, then he deserves to be classed as a musician, and not before. To develop this power in the fullest degree, it is necessary to practice the singing of unaccompanied polyphonic music; *unaccompanied*, because otherwise the voice leans on the accompaniment; *polyphonic*, because homophonic music has the melody too much in the upper part, leaving the other voices tame and uninteresting.

Madrigal Singing Once a Common Accomplishment

This kind of singing was a common accomplishment in England for some three hundred years—say from 1500 to about 1800. It was in its glory in Queen Elizabeth's reign, but got a terrible set-back at the time of the Puritans, from which it never fully recovered, even when music was again in favor, as independent instrumental accompaniment began to be the musical fashion during the reign of Charles II, and in the nineteenth century piano-playing rather than choral singing was by far the most widely cultivated form of music. To be sure, there was still plenty of singing, but among amateurs, at least, it was largely of a much less musicianly type—mostly trivial ballads or sentimental songs, with an accompaniment of tonic and dominant chords.

It ought to be a matter of pride, to any musicians of Anglo-Saxon ancestry, to realize that, during the three hundred years just mentioned, English composers took an absolutely leading place in the art of pure part-writing for voices; they equalled intellectually the very best composers of Italy, Germany and the Netherlands, and excelled them in melodiousness and in a feeling for what was truly *vocal* in the leading of the parts.

It is a maxim of true teaching that one should proceed from the known to the unknown, never *vice versa*. There are many of the old madrigals which are written, not in major or minor, but in some one of the old church modes; these sound rather strange and dreary to modern ears, and had best be avoided, at least until later, but there are plenty that are really tuneful and that sound as fresh and natural as if written to-day. On the same grounds it may be well to commence with those which are not *excessively* polyphonic, selecting for the first attempts madrigals which approximate the modern part-song, and going on from these to the more intricate. The writer several years ago organized a madrigal club from among the members of a chorus choir of which he was leader, and after making a long and thorough search among old English madrigals, selected the following, which answered the purpose excellently:

Since First I Saw Your Face

Thomas Ford

The Silver Swan.....O. Gibbons

My Bonnie Lass.....T. Morley

These three will be sufficient for several weeks' practice. Following them we would recommend:

In Going to My Lonely Bed...R. Edwards
Flora Gave Me Fairest Flowers

J. Wilbye

Lullaby.....W. Byrde
Now, Oh, Now, I Needs Must Part

J. Dowland

By the time all these are mastered sufficient insight and experience will have been gained, so that the club may take up almost any madrigal. By the way, there are a few very beautiful ones by Palestrina available, with English words.

Sing Gleees, Too

The madrigal had its origin in Italy, but the glee is a native of England. (Its name, by the way, has nothing to do with the common modern meaning of the word, but is simply the old Anglo-Saxon term for a piece of vocal music. Thus the terms "Cheerful Glee" and "Serious Glee," which are occasionally met with, are both perfectly good sense.)

The glee is a form of vocal ensemble-music less polyphonic than the madrigal, yet more highly developed than the part-song. It is commonly performed with but one voice to each part, and it is one characteristic of the glee that there should be some marked change in tempo or rhythm in the course of the piece.

If the Madrigal Club wishes to vary its activities by the performance of gleees, the following will be found excellent examples:

Strike, Strike the Lyre.....T. Cooke

By Celia's Arbour.....W. Horseley

Oh, the Summer Night

W. H. Cummings

In order to derive the full benefit from practice of madrigals it cannot be too strongly impressed upon the reader that one should avoid the piano, first, last and all times, except possibly as a convenience in setting the pitch at the start, and even for this purpose a chromatic pitch-pipe would answer. Rehearse the voices, each part singly, regarding each as an independent melody, and demanding most extreme accuracy in rhythm and nuances. When occasion arises, to correct an error, the leader should not sing *with* the singers, but should sing *while* they listen, setting a correct pattern. In case the part in question is absolutely outside of the compass of his own voice, the use of an instrument is allowable, but even in this case, the instrument should not be played *with* the voices, but as a "pattern," beforehand. This all may seem like a somewhat roundabout procedure, when it is so easy to drag a chorus along by the aid of a piano, but the results will justify the extra labor. (This idea was introduced, or at least successfully developed, by John Curwen, of Tonic-Sol-Fa fame.)

Modern composers have produced numerous excellent works which so blend the particular qualities of the madrigal, the glee and the part-song that it is difficult to classify them with exactness. After a chorus has gained the certainty and independence which come from the practice of the genuine old madrigals, they will be prepared to do full justice to these more modern works. Here are a few good ones.

Real madrigals:

It was a Lover and His Lass....Goepf
Minuet.....Auguste Chapuis

Ronde de Nuit.....Auguste Chapuis

Glee madrigals:

Hail, Smiling Morn.....Spofforth
Awake, Aeolian Lyre.....Danby

(The classing this as "modern" may arouse a smile, but we are speaking in comparison of Gibbons or Byrde.)

We're a Noddin'.....West

Part-song madrigals:

You Stole My Love.....MacFarren

The Sea Hath Its Pearls.....Pinsuti

Sigh No More, Ladies....Henry Parker

My True Love Hath My Heart...Smart

Cradle Song.....Smart

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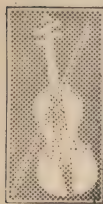


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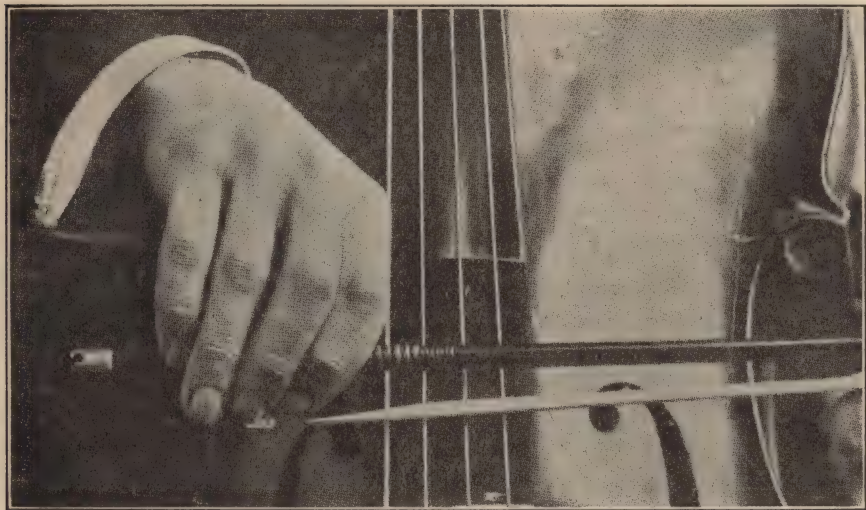


ILLUSTRATION 1

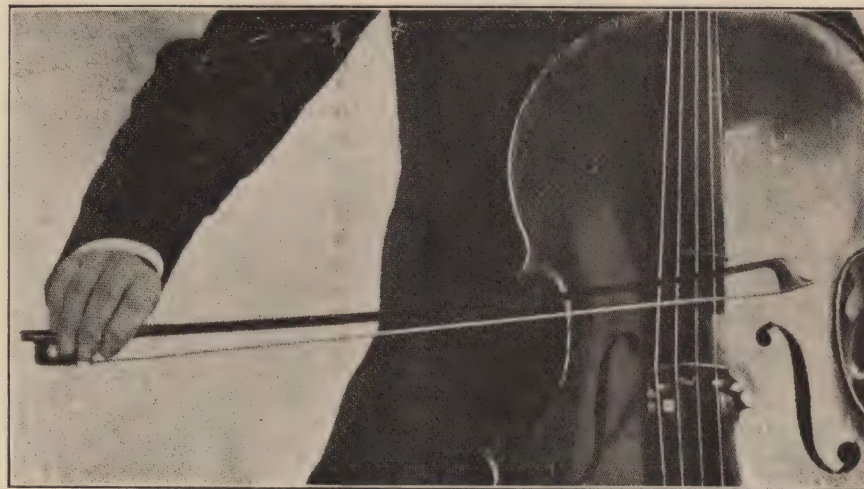


ILLUSTRATION 2

[THE ETUDE Violin Department has, of course, a general appeal to all performers upon string instruments. Many of our violin readers, we find, are interested in the 'cello and it has been our custom now and then to print a 'cello article. However, the proportion of the number of 'cello players to violin players makes it necessary for us to devote most of our space to the violin.—EDITOR'S NOTE.]

The Best Positions in 'Cello Playing

EVEN the smaller towns usually have one or more violin teachers, but teachers of the 'cello, who really understand the art, are exceedingly rare. Many alleged cello teachers are pianists, violinists, or other instrumentalists who have picked up a smattering of cello playing in a theoretical way, but who do not even know how the instrument should be held, or the correct manner of bowing and fingering.

Pictures illustrating the correct positions assumed in playing a bow instrument are seldom clear, and often give an incorrect impression, through some fault of posing before the camera. For this reason, the following pictures, taken from the *Music Student* (London), will no doubt be appreciated by cello students, who have no opportunity to study with a good teacher. The pictures were posed by a first-rate professional cellist and are remarkable for their clearness and correctness. The student can gain much advantage by practicing before the mirror with these pictures before him.

The Down Bow

In Fig. 1, above, the position of the hand, and the manner of holding the

bow when playing at the frog is shown. Observe that the stick of the bow lies between the top joint and middle joint of the forefinger, and note the position in which the little finger lies on the stick. One of the commonest faults of the amateur is holding the stick of the bow directly in or past the middle joint of the forefinger, with the fingers at an acute angle with the stick, instead of the fingers being at approximately right angles with the stick. Note also that the stick of the bow is inclined towards the fingerboard, instead of the hair of the bow lying flat on the string. The hand in the illustration is in the correct position for beginning a down bow.

In Fig. 2 the position of the bow at the point is shown as when beginning an up bow. Instead of being slightly arched as when bowing at the frog, the wrist has a slightly concave position when viewed from above. The bow is at precise right angles to the strings, as it should be to get the most perfect vibration from the strings. Note that the elbow has assumed a position at some little distance from the side.

A Bad Fault

In Fig. 3 we have a view of the fingers and thumb of the left hand when viewed from the right. Note the position of the thumb underneath the neck, with the neck resting on the ball of the thumb and the hand held out from the neck. Probably the most common and pernicious fault of amateur, and wrongly-taught cello students, is the habit of grasping the neck between the thumb and the base of the forefinger, just as would be done in playing the violin. The stretches to make the proper intervals when playing the cello are too great to admit holding the instrument between thumb and forefinger. Held as in the illustration the maximum stretch of the fingers of the left hand is obtained, and

the necessary power is gotten to hold the strings of the cello, which are so much thicker than those of the violin or viola. Note that the fingers are arched, with firm tips.

In Fig. 4 we have the position of the fingers of the left hand when viewed from the left. The curved, arched position of the fingers and the angle of the fingers in relation to the fingerboard will be observed.

The popularity of the cello in the United States is growing at a rapid rate, and there are hundreds of earnest cello students, in the smaller towns or in the country, where it is impossible to secure a teacher or even to hear good cello playing. These must rely on pictures, instruction books, and books describing cello technic. Two excellent medium-priced works of great assistance to the cello student are *Chats to Cello Students*, by Broadley, and *Technics of Violoncello Playing*, by Van de Straeten.

The Fingers Are Drawn Closer in the Higher Positions

One of the chief difficulties in learning to play in tune on the violin comes from the fact that the fingers must be drawn closer together as the fingerboard is ascended. On the piano, the distances between the keys is the same for all octaves, but in the violin the distance of the fingers from each other in producing any given interval is different for each succeeding higher octave. In the very highest positions, lying near the bridge, it is very difficult, especially for violinists with very large finger tips, to get the semi-tones close enough together for perfect intonation. This fact should be constantly impressed on violin students, who, although they are usually aware that the fingers lie closer together in the higher positions, have an exceedingly hazy idea of just why this is so.

The cause comes from the scientific fact, easily demonstrated, that the shorter a vibrating string the closer the intervals lie together. For instance, if a vibrating string is, say, 12 inches in length, and the finger is placed exactly in the middle of the string, six inches from either end, the pitch ascends one octave. Thus, all the intervals of a one-octave scale will lie within the compass of six inches. Now place the finger three inches higher still on the string (thus cutting the six-inch half of the string in two) and the tone will ascend another octave. It will be seen, consequently, that in the second octave played on the string, the intervals of this second scale will have to be played within a compass of three inches, the next octave within a compass of 1½ inches, etc. This can easily be demonstrated by trying it on any string of the violin. The diagram below illustrates the point:

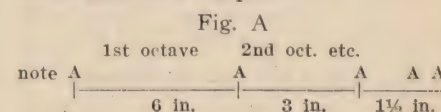


ILLUSTRATION 3



ILLUSTRATION 4

Perspiration

By T. D. Williams

IN the December issue of THE ETUDE a correspondent asks: "Can anything be done to remedy perspiration of the left hand?"

For the benefit of this reader, as well as anyone else who may be interested, I answer, Yes!

While quite young I was troubled considerably with this bugbear—"Perspiration." Well do I remember a certain night; while playing in a theater I broke strings galore. Between every act "and then some." This was more than thirty years ago and violinists in those days who used steel strings were not usually rivals of Paganini. In fact, the *Barn Dance* suited them better and I am not altogether sure but there are some of them still living.

The perspiration (in my case) was caused by nervousness. It troubled me little in private practice, but when I attempted solos in public my fingers fairly wept all over the finger board.

About the only benefit I derived from this experience was *speed* in putting on new E strings, which, to have *always ready*, I kept wound around the scroll of my violin. I got to be such an expert at this business that while the cornet or clarinet was playing a few measures of the melody I could *put on, tune, and break* a new string.

It occurred to me one day that this perspiration was caused by *over-exertion*, so I determined to work my left arm and hand in practice to such an extent that playing the violin in public would be *easy* in comparison.

I procured a light dumb-bell, weighing approximately five pounds, and taking it in my left hand moved it to and fro as the hand moves in going up and down the finger board of a violin, keeping the hand well elevated, as if in playing position. This was kept up several minutes, until I

could do it no longer, after which it was repeated again and again until I was pretty well tired out. The fingers were also kept moving as if playing, to add to the value of the exercise. After a few days the perspiration disappeared and has never troubled me since.

Of course one must hold the violin *high*, letting it lie *loosely* on the fleshy part of the thumb. But take care not to squeeze the neck between the first joint of the thumb and third joint of the first finger, for this "*pick handle*" way of holding a violin does more to cause perspiration than almost anything else. There is enough real work in fingering a violin without tensing unnecessary muscles.

For the advantage of those who are unfamiliar with *up-to-date* methods of holding the violin I have prepared the following exercise, to be played entirely on the G string. The first three notes are in the *first position* and the next three are in the *seventh*. In this last position (seventh) the first, third and fourth fingers must *all be down at once* to produce the desired results. The shifting must be done *smoothly*, with one bow, *pp*.



Repeat twenty times daily.

A player who can do this smoothly, with no perceptible jerk of the violin while shifting, holds his violin correctly for modern requirements. If he cannot play this in this way then there is something wrong with his method which can be corrected at once by playing the above as indicated.

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Violin Questions Answered

W. F. R.—It is impossible to hazard a guess as to the probable future of a music student without a personal hearing. On general principles, however, there is little chance for success in the professional field for an instrumentalist commencing to study after the age of twenty has been reached. People who have done big things in music, almost without exception, commenced to study in childhood. 2. Yes, there is a big field for composition of music in every department of the art, but one must have real talent to achieve much success, and genuine talent for composition is extremely rare. 3. Before you make a definite decision as to your future it would pay you to arrange for an interview with some recognized musical authority, and get his opinion of your talent.

R. B.—The label in your violin signifies that it was made by Paolo Antonio Testore, son of Carlo Giuseppe Testore, at Milan, Italy, in 1737. There were several members of the Testore family of violin makers, and their violins are valuable. However, yours may be an imitation. You will have to consult an expert to find out. 2. A dozen cracks in a violin, as you describe, would naturally lessen its value. However, a skillful violin repairer can often repair cracks so that the tone is almost as good as originally. It all depends on the nature of the cracks. The better state of preservation a violin is in the higher the value.

L. A. P.—Impossible to tell anything about your violins without examination. There are millions of violins with the same labels as yours. The marks on your violin, and the shading you describe, were evidently placed there in imitation of genuine old violins. A great majority of imitation old violins are artificially marked so as to simulate the signs of wear. You can find articles on Stradivarius and Amati in any encyclopedia in your public library. There have been many articles on the subject in THE ETUDE within the past year.

G. B. H.—It is extremely difficult to advise you in regard to your young sons. Of course, if you wish to develop their talents to the fullest extent, the only thing to do is to send them to a large city, where they would have the advantage of constantly hearing good music, and of studying under first rate teachers in violin and cello, respectively. However, considering their youth, it would be impossible to send them alone, so either you or some trusted relative or friend would have to go with them and look after them. At ten and twelve years of age boys need a mother's care. Some years later they could be sent alone to some good school.

J. P. U.—In the first year of violin playing the pupil should naturally practice all

the easier scales, as the foundation of fingering and good intonation. Some method of keeping time, either by counting inaudibly or else tapping with the foot, if this can be done in a noiseless manner, is also necessary, as soon as the pupil has acquired enough technic to play simple exercises and melodies. Beating time with the foot, if done in a noisy manner, should not be allowed.

J. A. McD.—The inscription in your violin states that it is an imitation of a Stradivarius, made by Fried. Aug. Glass. Violins inscribed in this manner are usually factory fiddles and not of much value.

B. B. K.—A knowledge of the piano would be of great assistance in studying the violin. 2. As you expect to study with a competent teacher, you had best leave the selection of the violin to him. A violin at the price you name might do for the start.

M. K.—You could no doubt arrange to have your violin appraised by any of the violin dealers who advertise in THE ETUDE.

H. T. H.—Hendrik Jacobs was an eminent Dutch violin maker, who operated at Amsterdam in the seventeenth century. His instruments are of very fine quality. His labels read as follows:

Hendrik Jacobs. Me Fecit in Amsterdam (date)

You can see a photographic facsimile of one of his labels in the *Practical History of the Violin*, published by the H. Bauer Music Co., New York. 2. The above work gives the following concerning Francois Lupot, the famous bow maker: "Lupot, Francois, Orleans and Paris, 1774-1837. As a bow maker stands next to Tourte. He was the inventor of the metal groove which is cemented to the ebony frog. His sticks are generally strong, dark colored, and not so light as Tourte's."

B. L. S.—The best training to teach a pupil to play in tune on the violin is a constant and persistent practice of scales and arpeggio in all the major and minor keys. 2. A discussion of teaching methods covering the points involved in your question was published in the March ETUDE.

R. T.—Mr. Brajane's articles on the viola and viola playing have never been collected into a volume. There are a number of excellent works published for the viola, which can be ordered through the publisher.

G. T.—It would be impossible to tell you in a few words how to distinguish a genuine old Italian violin from an imitation. This is work for a violin expert, provided the imitation has been cleverly done. It takes years of experience and study to qualify as a violin expert.

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Q. Please give concise definition: What is a Sonata? What is meant by Sonata form? What is meant by Sonata piece? These three questions arose from the music class.—A SUBSCRIBER.

A. A Sonata, according to the modern acceptance, consists of a series of pieces written for an instrument with a keyboard, whether it plays alone or accompanies another solo instrument. These pieces to the number of three or four are bound to each other by the order of the movements and by their key relationship. The Sonata form, which is derived from the suite form, differs essentially from the latter by a construction that is special to it, namely, the ternary construction of the pieces of which it is composed, whereas the pieces making up the suite form were of binary construction.

This ternary construction, proper to the Sonata pieces, consists of a division of the piece into three parts, of which the first and last, symmetrical, contain the *exposition* and the *re-exposition* of the theme (subject) or themes. The second part, which contrasts with the two extreme parts, both by its form and its tonality, takes, according to the epoch, the style, or the movement of the piece, the most various aspects. Each of these three parts may be termed "Sonata piece" or Sonata movement. A Sonata piece might also be used to designate a piece of ternary construction.

Q. How would you describe Melody in its relation to Rhythm?—ROSE BENJAMIN, Providence, R. I.

A. Musical rhythm results from time relations, it is applied to the duration, the pitch and the intensity of tones. Two tones, or notes, differing in duration constitute a rhythm. Two tones differing in pitch constitute a rhythm. Two tones differing in intensity constitute a rhythm. When these three rhythms are united a melody is formed. Therefore a melody is a succession of tones, or notes, which are different (at one and the same time) from each other in duration, in pitch and in intensity.

Q. Eight questions asked by Mme. A. L.:

1. What is the falsetto voice?

A. It is the result of using the very smallest column of air and sending it through the infundibulum (a passage which connects the frontal sinus, or cavity, with the nose) around the frontal sinuses. I would like to add that it is and should be the starting point in the placing of all lyric tenor voices.

2. Can you describe the "sensation" to the singer, when using the falsetto, by which he may recognize it?

A. Complete absence of any kind of effort, anywhere; no voice sensation in chest, larynx, or mouth, but a "soaring" sensation of tone in the upper cavities of the nose and head—in short, a feeling of complete freedom and relaxation, coupled with a sense of sound satisfaction, resulting from the wide-open throat and the absence of effort.

3. What is the difference between the highest notes of the "head" voice and the falsetto—if any?

A. The only real difference, yet one to be reckoned with, is that the head voice has more nasal resonance than the falsetto pure and simple. By nasal resonance here is meant that there is a stronger vibration of air in the sinuses, or cavities, at the top and back of the nose—not in the nasal passages, but back of them.

4. Can the "vocal position" of the falsetto be described, and, if so, what is it?

A. Tongue inert on floor of mouth, lightly touching lower teeth, throat wide open, cheeks and lips loosely forward to phonate the vowel *oo* in *wood*, direct the column of air straight up into the head without any effort and without laryngeal sensation, controlling breath at diaphragm.

5. Does everyone possess a falsetto of some kind, or is it restricted to certain voices: tenors, baritones, or others?

A. Everyone possesses a falsetto of some kind, although some are unable to use it for various reasons.

6. Is it a legitimate "register," capable of reaction to training; and can it be used artistically?

A. I object to the term "register." It is a survival of the unfit! We have but one voice; not several, to which the organ term of "registers" has been inaptly given. This one voice is a complete unit, a unified

whole, which it is our duty to use as a whole—equal in quality throughout, from the highest so-called "falsetto" to the lowest so-called "chest" notes or tones. These so-called "registers" are misnomers for different resonance cavities, brought into play to reinforce the sound and to give it added beauty; they are not voices, they are sinuses or cavities where the voice resounds. There is but ONE VOICE, homogeneous from top to bottom, when properly treated.

The falsetto part of the voice is responsive to good training the same as any other part. It can be used artistically: witness, John McCormack, Constantino and a host of others.

7. Are male altos, such as those one hears in some English cathedrals, falsetto singers?

A. As a general thing, male altos are very mediocre basses or bass-baritone nondescripts having a strong "falsetto." A genuine male alto with a natural voice is a great rarity. The falsetto-alto should be rigorously tabooed by every music-respecting musical body.

8. Can the falsetto voice, male or female, be "placed," like any other vocal register?

A. Again objecting to the idea of a separate "register" (as explained in the answer to No. 6), it is certain that the falsetto can be placed and developed like any other part of the voice, of which it forms a complimentary part. The celebrated English tenor, Mr. Edward Lloyd (a personal friend of the writer), whose beautiful voice was of a perfectly even quality throughout its entire compass, told me that he acquired the remarkably even, silvery quality by means of constant and persevering practice from the highest falsetto downwards through the entire range.

Briefly summed up, it may be stated that the male falsetto voice consists of air vibrations in the head cavities, in which the vocal cords play no part.

Q. Without having ever studied Harmony is there any rule or method by which I may be able not only to tell the key in which a piece is written, but also to know quickly the keys through which a piece may pass? Will you also give me the reasons for your rule or method?—MILLIN, Arlington, Mass.

A. The reasons, first of all: A scale is the expression, note by note, of a key (tonality). Every major scale (key) has a sharpest note and a flattest note. The sharpest note is the seventh degree, or *si* (called *ti*, by some); the flattest note is the fourth degree, or *fa*. This may easily be remembered by using the mnemonics *s. s. s.* (meaning: sharpest, seventh, *si*), and *f. f. f.* (meaning: flattest, fourth, *fa*). Thus, we know that the key-note (*do*) is the note immediately above the *si*, or sharpest note; or that it is a fourth below the *fa*, or flattest note. Now, in a key-signature (the group of sharps or flats at the beginning of the staff or stave) the sharpest and the flattest notes are the last written sharp or flat (the sharp or flat the farthest to the right in the key-signature), as the case may be. Then look at the last bass note of the piece or movement: *this is the key-note*. If this note is the same as indicated by the key-signature, the piece or movement is written in that note *major*; if they do not agree, it is written in that note *minor*. The flats in a key-signature are at intervals of a fourth from each other; therefore the key-note is the flat immediately before the last flat of the signature.

2. To know quickly the change of key occurring in the course of a piece, apply the same reasoning, namely: the key-note is either just above the last introduced sharp, or a fourth below the last introduced flat, as the case may be (note that these sharps and flats are not merely accidentals, involving no change of key).

If, however, many sharps or flats are introduced and it seems difficult to decide which is the sharpest or flattest, memorize the following formula for reference:

Flats go this way
B—E—A—D—G—C—F
Sharps this way

For example: we find that *f, a, c, d* and *g* have been made sharp and that these sharps continue for a brief period: what is the key? Referring to the formula, it is seen that *A* is the sharpest of these; therefore *B* is the key-note. Or that *d, b, a* and *e* are the flats introduced: our formula gives us *D* as the flattest of these and *A* as the flat before it (or the fourth); therefore this *A* flat is the key-note.

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By Laura Rountree Smith

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C-A-F, C-A-F,
Lines below the Treble Clef.

She raps sharply with her cane and calls on the child behind whom she is standing, "1st added line below, 3d added line below," etc. If a child fails to answer correctly, they change places, or the child who fails goes out of the game and a new visitor is chosen.

Letter Box

DEAR JUNIOR ETUDE:

I started to take music lessons when I was five years old and I am seven now. My teacher calls me her little Mendelssohn. I like to read from THE ETUDE very much.

Your little friend,
ELIZABETH STUART OBERLIN,
Herndon, Va.

Professor Nimble Fingers' Pupil

By Eveline Nutter

THE time for Marjorie's music lesson had come again. At half past four in would walk Professor Nimble Fingers. He would say, "Good afternoon, Miss Marjorie! I hope you have practiced hard this week!"

And Marjorie would have to answer him as usual:

"Oh, Professor Nimble Fingers I HATE to practice. I am sure I don't know my lesson at all."

Then he would say, "Ah, well, practice makes perfect, Miss Marjorie. Perhaps you will do better next week."

Marjorie opened the piano and jerked down her exercise book. But there was Kitty-cat-kitty, curled up on the window seat, purring.

"I'm not going to practice, so there! I'm going to be happy, too!" cried Marjorie, and curled herself up beside Kitty-cat-kitty.

Then all at once she heard a tiny voice say, "Forward, March!"

There on the keyboard of the piano



stood two tiny soldiers. Before Marjorie could rub her eyes to be sure she was not dreaming, these two tiny men began to march up and down the keys, keeping perfect step. They were playing her scales for her. Sometimes they would turn their backs to each other, and march in opposite directions. Then they would turn sharply and come back to each other again. At last they marched over to one end of the piano, and sat down, grinning.

Just then two little green frogs began to leap up and down over the keys, taking great, careful jumps. Marjorie had to laugh, but she knew they were playing her exercises for her.

Then the frogs sat down on the edge of the music rack, blinking.

And suddenly there were ten fairies with wings like great silver butterflies, dancing over the keys! And as they

danced, they were playing *Rosalie's Waltz*, which was the very piece Professor Nimble Fingers had been trying for a month to teach Marjorie. It sounded very lovely and gay—not sad and bumpy as it did when Marjorie played it.

Marjorie clapped her hands. And by accident, she hit Kitty-cat-kitty. Kitty-cat-kitty gave a yowl and sprang off the window seat.

When Marjorie looked back at the piano, the ten tiny fairies, and the two green frogs, and the grinning soldiers were gone.

"Oh," she cried. "I knew it was magic! Oh, please come back!"

"Ding, ding, ding, ding!" struck the cross old clock.



"Oh," cried Marjorie, "in half an hour Professor Nimble Fingers will be here! How I wish I could make the piano sound as those fairies did." She thought a moment. "I might try to make my fingers march like soldiers, and leap like frogs, but I'm sure I can't ever make them dance as the fairies did."

But she sat down and tried very hard indeed.

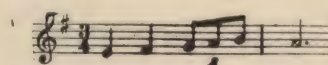
At half-past-four in walked Professor Nimble Fingers. He said, "Good afternoon, Miss Marjorie! I hope you have practiced hard this week."

Marjorie giggled. "Oh, Professor Nimble Fingers, I LOVE to practice. I think," she said slowly, "I learned my lessons by magic!"

"Ah, well," said Professor Nimble Fingers, smiling, "practice makes perfect. I thought you would do better this week."

Who Knows?

1. WHEN was Bach born?
2. What is an opera?
3. What is a major interval?
4. Who wrote *The Last Rose of Summer*?
5. What is a saxophone?
6. Who was the first American composer?
7. Who wrote *Pinafore*?
8. Is it an opera or an oratorio?
9. What is meant by *dolce*?
10. From what is this taken?



Answers to Last Month's Questions

1. A TUBA is a large brass wind instrument which produces tones in the lowest register. It is the bass of the orchestral wind instruments.
2. Beethoven wrote thirty-two sonatas.
3. Schubert died in 1828.
4. Tutti means all or everyone.
5. Mary Garden is Scotch.
6. Handel was born in 1685.
7. Maud Powell, one of the most famous of American violinists, died in January, 1920.
8. Verdi wrote *Rigoletto*.
9. A minor scale has the half-tones placed between the second and third degrees of the scale, and between the fifth and sixth, instead of between the third and fourth, and the seventh and eighth, as in the major scale.
10. *Hark, Hark, the Lark*, by Schubert.

Who can fill in these blanks without looking in a book?

Frederick _____, one of the most noted composers of _____ music of all times, was born in _____ at _____. He is particularly famous for his _____ and _____ and _____. He was also a great _____ and made many tours throughout Europe. He died in _____ at the age of _____.

DEAR JUNIOR ETUDE:

I have taken THE ETUDE for five years and do not know how I could get along without it. I am twelve years old and am in the fifth grade in music. I read in THE JUNIOR ETUDE some of the letters from children who live in China. I have never been there and I should love to hear from a little girl who lives there.

Your friend,
ESTHER SOULE (age 12),
905 Fifth Ave.,
Helena, Mont.

The Recital

To-day at my teacher's
There's going to be
A students' recital
At half after three.

I'm going to play
A piece called "The Fair,"
And I'm going to play better
Than any one there.

Puzzle Corner

Musical Want Ad Column

By R. G. Wightman

FILL in spaces with musical terms.

BANKER, very much overworked needs 1 and will be glad to pay for it with a few 2.TO RENT, store under a 3 could be used as a 4 if license can be secured.WANTED by a butcher, a pair of 5 and a grindstone to keep his knives 6.EDITOR desires to add a writer to his 7. When writing sign letter with own 8.AGENTS WANTED to introduce the popular "Handy 9" for gentlemen. Crocheted from 10. Gives 11 to any costume.WANTED AT ONCE—Suitable guardian for two 12 children. Must be refined and well educated along general 13.WANTED—Experienced 14 ball player to 15 for well-known team. Must 16 up to standard of other players.NOTICE TO PUBLIC—Prisoner has escaped from institution. Wore uniform of 17. Appears 18 much of the 19. Thought to have in his possession several stolen 20. Should such a person attempt to enter your home, kindly 21 for authorities.ADVERTISERS—For 22 in this column apply to B. Sharp.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month. "Echoes From the Music Room." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (not written on a separate piece of paper) and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of May. The names of the prize winners and their contributions will be published in the July issue.

Please comply with all of these conditions and do not use typewriters.

WHY I LIKE TO PRACTICE

(Prize Winner)

ONE day when returning home from a concert I chanced to overhear a conversation between two little girls who seemed to be very poor. The older of the two was saying, "Oh, how I would love to take music lessons, but Mamma cannot afford to pay for them."

This sentence suggested to me the idea that I become a music teacher when I grow up and help to teach such children as these in music schools and settlements.

With this aim in view practicing my music has become a greater joy to me than ever before.

SOPHIE MELTZER (Age 13),
Brooklyn, N. Y.

WHY I LIKE TO PRACTICE

(Prize Winner)

WHEN I really found that I should like to practice was one time at a party where the majority of girls my size played some beautiful pieces. I, unable to do the same, had to tell my hostess that I could not play anything from memory and was very much ashamed.

Later I committed some pieces to memory and began to like music very much. I found that when I had disliked to practice, the pieces did not come to me easily; but when I liked it, the pieces gave me no trouble at all. I believe that if we are willing to practice well, music will come to us, but if we let our thoughts wander it will not. It is like one who treats another kindly—the latter will come to the former, but if treated badly he will avoid him.

EVELYN JACOBS (Age 13),
Techy, Ill.

WHY I LIKE TO PRACTICE

(Prize Winner)

WHEN I first began to study music my teacher impressed firmly on my mind that practice makes perfect. With this thought in mind I began to practice earnestly.

I learned that all great musicians started as I had and by perseverance succeeded.

I knew also that somewhere in this great wide world lived someone who would become a great pianist, and I wondered why I, as well as anybody else, could not be that person! Thinking of this I found that I became so much interested in my music that I liked to practice more and more.

I have made up my mind to keep this up and reach the top of the ladder, when I can proudly exclaim from the highest peak in the world "excelsior!"

HELEN HURLBURT (Age 13),
Greenfield, Mass.

Honorable Mention for Compositions

Elizabeth Walstrom, Jennie van Dongen, Lorene Ransey, Ruth Kimberly, Robert Zinn, Louise Zinn, Lois A. Colvin, Mildred A. Every, Jerry Jaros, Rose Meltzer, Frances Hunston, Susie Gallup, Robert Epes Jones, Louise Lucas, Ralph Connally, Margaret Neaton, Anne Wallgren, Aimee Bostwick, Jean Bostwick, Marie Morrissey, Laura Ludwig, Grace L. Titsworth, Anna Louise Nestmann, John Brooks, Hazel Luther, Mary Gardner, Josephine O'Grady, Beatrice Quinn, Rita Vaughn, Grace Elizabeth Drake, Naomi Grimes, Lois Snyder, Patricia A. Goorey, Rose Saron, George E. Todd, Margaret Saybolt, Phyllis Phyller, Alice Slocum, Violet Boniface.

Answer to March Puzzle

1. Sharp; 2. Dot; 3. Rest; 4. Note; 5. Fine; 6. Run; 7. Trill; 8. Flat; 9. Line; 10. Beat; 11. Forte. (Only ten required.)

Prize Winners

Aldine Brock (Age 13), Calhoun, Ga.
Alice Moore (Age 13), Muskogee, Okla.
Carl Borchard (Age 13), Madison, Minn.

HONORABLE MENTION

Violet Fleishman, Jennie van Dongen, Marguerite Stalker, Vivian Louise Dworak, Grace Anna Finney, Ruth Pelton, Abbie Adeline Rollins, Ralph Connally, Esther McCartney, Eleanor Sullivan, Ola M. Gates, Catherine Stouffer, Germaine Block, Martha Lou Overton, Virginia M. Miller, Etta Fineman, Alice Frances Harding, Esther Lewis, Erna Lightner, M. Hawthorne Price, Anna Kopelowitz, Marian Dyar, Marian H. Post, Jewell Ashworth, Helen Lehman, Anna Kaufman, Virginia Elver, Marjorie V. Ware, Ola Frances Stephen, Minnie Lemon, Alma L. Walton, Mildred Carson.

Procrastinating Practice

By J. Severn

I KNOW a young lad who loves practice
As much as a desert loves cactus,
But there are delays
And a great many ways
For procrastination, the fact is.For first he must have some fresh air,
Then a drink is the laddie's next care;
But he gets down to work,
For he is not a shirk
And he makes the keys talk, I declare!

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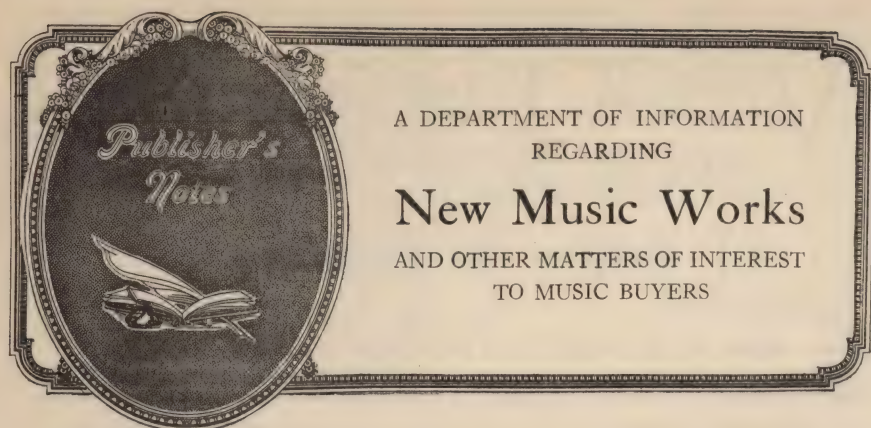
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Program, Gift and Award Needs for Commencement

A very important proposition! The Commencement program needs so much thought to make it a success. On the inside of the cover of this issue will be found a page of excellent suggestions for chorus singing as well as exhibition numbers for the piano, either ensemble or solo. The singer desiring solo numbers can readily make a selection from the thematic circulars that will be sent cheerfully upon request.

Those desiring piano solo numbers can do no better than turn their attention to the three masterly transcriptions suggested. There is no better form in which one can obtain and realize the possibilities of Chopin's *D Flat Valse* than in Moszkowski's transcription of this number. One cannot get a more flowing or artistic transcription of Rubinstein's beautiful *Melody in F* than is to be found in the transcription by Schütt. We might also call attention to the fact that Hutcheson's arrangement of Wagner's *The Ride of the Valkyrie*, for a thrilling virtuoso number is unsurpassable.

Further suggestions for the program will be cheerfully furnished and material will be gladly sent for examination. As for the awards and gifts where the one graduating is a music student what could be more fitting than a well-chosen volume of music or a worth-while musical literature book? Leather music rolls and satchels are also very acceptable.

These few words are but a reminder to get busy before the commencement date is upon you and you find yourself unprepared. Make this commencement the best ever!

Victrola Records

We are now making a specialty of filling mail orders for Victor Records, and we safely send records to any part of the United States, postage prepaid, where orders amount to \$3 or over. Our regular customers are aware of the fact that many Victor records are unobtainable, owing to the shortage at the factory. However, our sources of supply are not limited to Philadelphia alone. We are constantly on the lookout for missing numbers, and we frequently find limited quantities in smaller cities where the demand for certain standard records has not been sufficient to completely exhaust the stocks of the local dealers.

We have just issued our fifth selected list of Red Seal Records, many of which have been reduced to one-half of former prices.

The new Brunswick records are now in stock, and the demand for them is great. Send to us at once for our latest booklets and lists. In ordering records it is always advisable to name a second choice.

Standard Elementary Piano Album

This book is now about ready, but the special introductory offer will be continued during the current month. In this book will be found a wealth of teaching material lying in grades one and two, probably more pieces than have ever been assembled together in any similar album.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Settlement of Season's Accounts

It is usual for specific directions to be sent out to all those having open accounts on June 1, along with the statement for the year. This preliminary notice, however, is for the benefit of those who do not desire to wait until June 1 statement and directions reach them.

This notice is intended chiefly for those of our patrons who have "on sale" accounts, although regular accounts, that is, merchandise not sent "on sale," is, of course, due and payable.

At least once each year, preferably from now until summer, we expect the return of all music unused and unsold, and complete settlement made for what has been kept, and for what music has been sent on regular monthly or quarterly account which has not been paid for.

In exceptional instances, where a selection of music sent out during the current year has found more than usual favor, we are willing that a settlement be made for what has been used, without the return of the balance, and the unused music retained for future use. This privilege, however, expires at the end of the second season. We must have the return and complete settlement in that case at the end of the second season.

There are a few directions which can be given with regard to the return of "on sale" music.

1. Every package returned must have the name and address of the sender on the outside of it, whether it is returned by mail, express, parcel post or freight. Without this means of identification it is not possible to give credit to the person making the returns.

2. Do not return music that has been soiled or used in any way. It is most unpleasant to have to refuse to accept music which has been returned to us.

3. Music that has been ordered regularly, without the understanding that it is returnable, cannot be accepted for credit.

4. For the patron's benefit it is, of course, best to find what is the cheapest method of transportation to use in returning the package, by parcel post, by express, or in case of sheet music alone, by printed matter mail. We send out by printed matter express; all such packages have the right to come back by the same method. This must be explained to your express agent. He can also tell you whether it would be more economical to return by parcel post, or you can see your local postmaster. Sometimes regular express is the cheapest method. These are matters that it is necessary to investigate from the patron's end.

Do not forget that there is another season of work coming, and that the earlier we receive orders for "on sale" packages to be used from during the entire season the better it is for everyone. We fill the order at our leisure and make a better selection. The patron will receive the package at any designated date, so that it will be on hand at exactly or before the moment wanted.

Child's Own Book of Great Musicians—Liszt

Teachers of very little children will welcome the news that we have added to the *Child's Own Book* collection, by Mr. Tapper, the name of "Franz Liszt." To those who may never have seen any of the other booklets, which include the names of over a dozen of the great masters, it is only necessary to say that the idea is to reach the interest of the child through the element of play combined with musical biography. The child is given a book made up of sheets or pages in which there are no illustrations, but places left for the illustrations. The pictures come on a large separate sheet, which the child cuts up—putting the right picture in the right place. Then the sheets are bound together with a string provided for that purpose, and the little one has a book that he feels he has made all by himself! The dozen booklets already issued, Beethoven, Mendelssohn, Schumann, etc., sell for 20 cents each; but if you wish to take advantage of the special advance of publication price we shall be glad to put your name down for the "Liszt" book on receipt of the nominal price of 10 cents. You will then get your copy immediately when it comes out.

Compositions for Beginners By Anna Heuermann Hamilton

We take much pleasure in announcing this new and important work. It is something unique of its kind, the idea being to lead young students into the making of original melodies for the purpose of inculcating elementary knowledge as to musical form and construction. The study of a book of this kind will tend to develop all around musicianship and to react favorably upon such kindred studies as Sight Reading, Elementary Harmony, etc.

Mrs. Hamilton is a noted instructor and this work is the product of practical teaching experiences extending over a considerable period. We feel sure that none who order this book will be disappointed, and that the work will meet with immediate success.

The special introductory price in advance of publication is 60 cents, postpaid.

Seven Songs from the South By Lily Strickland

This is a new cycle or collection of songs which we are now announcing for the first time. It consists of seven art songs, partially in negro dialect, all having real southern flavor. Mrs. Strickland is a native of the South, and knows well whereof she writes. Some of the songs are grave in character, others gay; some are reminiscent, others descriptive. The songs are arranged so as to be sung either singly or in a complete cycle of seven. They are among the best southern songs we have ever seen. Mrs. Strickland has had considerable success with some of her previous song cycles, covering other subjects, but in our judgment this last one is by far the best.

The special introductory price in advance of publication is 60 cents, postpaid.

Henlein Mandolin Method Book 1

This is one of the best of all instructors for mandolin. It is so plain and practical that it may be used even for self-instruction. It is supplied with many diagrams, which serve to make clear all details of fingering, etc. This book, which was formerly in the catalog of another publisher, has now been taken over by us and we are printing a new edition.

The special introductory price in advance of publication of the new edition will be 40 cents per copy, postpaid.

Rachmaninoff Album

A collection of representative pieces by the famous Russian composer and pianist will be a welcome and valuable addition to the library of every piano player or student. The celebrity attained by several of the numbers we intend to include in this volume has been reinforced by the composer's concert work in America during the past two seasons. The regular price of this volume after publication will be \$1.00, but until issued we shall accept advance orders at 50 cents the copy, postpaid, if cash is sent with the order.

Part Songs for Men's Voices

During the current month we will continue the introductory offer on this new book. It is now ready for the press. The majority of the numbers are original compositions by Mr. Berwald, written especially for this book; a few of the numbers are arranged by Mr. Berwald from the works of other composers. The book is absolutely new throughout. The pieces are all melodious and of intermediate difficulty.

The special introductory price in advance of publication is 30 cents, postpaid.

Tschaikowsky Album

This will be a collection of piano solos by this favorite Russian composer, selected with regard to their suitability for players of average ability and including several of his best-known compositions. The price when published will be \$1.00, but the advance price is 50 cents, postpaid, if cash is sent with the order.

Melodies Without Notes
By Mrs. H. B. Hudson

The special introductory offer on this new volume will be continued during the current month. *Melodies Without Notes* may be regarded as a continuation of Mrs. Hudson's previous work, entitled *A, B, C of Music*. It follows the same idea of using capital letters to indicate the notation, instead of actual notes upon the lines and spaces. The idea has proven a splendid one for use with beginners. Our special introductory price in advance of publication is 35 cents per copy, postpaid.

Beethoven's Selected Sonatas
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The complete sonatas of Beethoven comprise two large volumes, whereas the favorite sonatas of Beethoven, those which are most generally played, may all be incorporated conveniently into a single volume. Our new volume of *Beethoven's Selected Sonatas* contains all the most popular ones. In the main the Cotta Edition is followed, but all the sonatas have been most carefully revised and edited. The various sonatas have been assembled in progressive order. This will make a splendid volume, both for the student and for the advanced player.

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In this new volume, now in course of preparation, many of the great masterpieces from the classic writers for the pianoforte have been assembled. In each case the number has been simplified or somewhat reduced in difficulty, in order to bring it within the reach of the average player. In each case the original has been carefully preserved, both as to harmonies and melodic outline. Transcriptions from the following composers are included: Handel, Haydn, Mozart, Beethoven, Mendelssohn, Schumann and Chopin. Among those who have made the transcriptions are: Moszkowski, Sartorio, Harthan and others.

Our special introductory price in advance of publication is 40 cents, postpaid.

Standard American Album
for the Pianoforte

This new collection in the series from the special large plates is made up chiefly of intermediate compositions by living American writers. The American composer of teaching pieces for the pianoforte stands unsurpassed to-day. This new album will contain an unusually large number of pieces in all styles; suitable for study or recreation.

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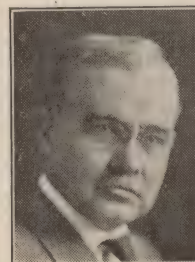
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"He Plays with His Thumbs"

By William Roberts Tilford

WHEN Johan Jakob Frohberger, Bach's famous contemporary as an organist, went to London to play the organ, the English Organists were aghast. "He plays with his Thumbs!" they cried—and yet Frohberger played beautifully. The old German school of pianoforte playing barred the thumb, and anyone who played with it was regarded in that day in the same light as one who might now essay to play with his elbows.

It is strange to reflect that the great virtuosos of Bach's time attained such marvelous dexterity upon the piano and organ using only eight fingers of the hand. And stranger still, to think that the use of the thumb was opposed by some of the musical lights of the day, when its advantages were so obvious to facile execution.

The use of the thumb upon the black keys of the piano was for years a *bête noir* of all piano teachers. Even now it is hardly expedient to let pupils in the early grades use the thumb in this way, but advanced pupils are taught even to play all the scales with the same fingering employed in the key of C and thus require the use of the thumb upon black keys constantly. There is no logical reason why the complete resources of the hand should not be trained for immediate use.

Examine Your Teaching Repertory

By Rena I. Carver

NOTWITHSTANDING the many excellent articles that have appeared in THE ETUDE, showing the importance of using interesting, varied material in teaching, more articles are necessary. A serious, careful, bright music student recently made this statement, "At present I do not like my work. My piece is absolutely 'tuneless.' The chief reason why I am studying music is to give me pleasure, and how can I get any pleasure out of a piece like that? It is very provoking. Why was I burdened with it?" Under former teachers this pupil's work was a joy and an inspiration to herself and others. She came from a musical home, and her natural good taste was enlarged by the study of Harmony and the masterpieces, so that she is dissatisfied with mediocre pieces and studies. When there are so many beautiful pieces in the teaching repertory, why consider others? May every teacher who reads this look over her list and check off any etude or piece that is dull or apt to discourage a faithful student!

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Ear Training and Harmony	1 hr.	1 hr.	1 hr.	1 hr.	1 hr.
Child Voice and Rote Song	1 hr.	1 hr.	1 hr.	1 hr.	1 hr.
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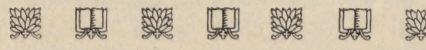
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Coöperative Studios

By Thaleon Blake

COÖPERATION is destined to supplant pitiless rivalry with the friendliness of brotherhood. Not as trade-unionism, however, is it conceivable that artists and teachers can or should meet together in organizations, for the iron-clad rules of unionism have no place, rhyme, or reason for artistic workers who, from the individuality of their toil, the nature of their creative arts, would only be handicapped with artisans' bonds.

Coöperation means a non-union fraternity of artistic folk. The mid-West is seething with this, the mood of self-help by helping others. Many are the Working Girls' Associations, Y. W. C. A.s, Business Women's Clubs, that flourish in towns under ten thousand inhabitants.

The modus operandi is simple. The sites are usually fine old down-town mansions, leased or bought. These houses are not intended to compete with hotels, although supplied with a limited number of bedrooms, a dining-room which, upon occasion, may be used as lecture hall, ball-room or theater; one public parlor and one or more semi-private parlors.

The financing is practical: by renting the house and by assessing dues; or by buying the house and by selling each member a share of stock. These associations are tactfully controlled, and appeal to working women in business—lawyers, physicians, clerks, shop girls. They form a community of interests and a center for their townswomen.

Now, why should not these houses be used as music centers? As nests for studios? During the day these houses are mostly empty. Here is the opportunity to use them as studios by day. Their central location, favorable reputation as philanthropic and social centers, would be attractive, while to the women teachers would accrue the very material decrease in the cost of renting and care of studios, as well as the valuable association with fellow women workers, which would deepen their interests in civic life and public welfare.

Coöperation is but a step in evolution. Sometime civic studios will be maintained by municipal taxation, and music training, along with medical care, will be given as freely as the common school-book training is given freely nowadays.

Hearing Wrong Fingering

By Martin Maule

RUBENSTEIN, Leschetizky, Joseffy and other master-teachers are said to have had the ability to hear wrong fingering. Joseffy is said repeatedly to have corrected a student's fingering at a distance from the piano. This only goes to show that the expert pianist "thinks" fingering all the time when playing. This may become automatic but nevertheless the very automatism is due to the fact that the pianist has carefully thought out just the right fingers to use in a given passage and continually employs the fingers selected and no others. This is so important that it must surely be a lesson to thousands of students who play passages with "any old fingers."

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The Musician Transplanted

By Edwin Hall Pierce

A SMALL circle of musical people happened to be discussing the subject of violin concertos.

"There is one very excellent concerto," said one, "which is seldom heard nowadays. I cannot recall the composer's name this moment, but it is a French name, although he was born in Germany and lived there all his life."

The composer referred to proved to be Molique; he was born at Nuremberg, in 1802, and his father was a town musician in that city. There are, by the way, quite a considerable number of native Germans bearing French surnames—descendants often of voluntary exiles from France during the stormy times of the French Revolution, or, dating still further back, of Huguenot ancestry.

This condition of changed nationality seems to be remarkably common among musical artists. Grieg's grandfather and Donizetti's father were both Scotchmen, the former bearing the name Greig (the Scotch spelling of the name), the latter, Izett.

D'Albert, the noted pianist and composer, illustrates a still more complex state of affairs. The name is purely French; his grandfather was a captain of cavalry in the French army, but later on settled in Germany at a small town near Hamburg. Here he married and had a son, but after his death, mother and son emigrated to England. Eugene D'Albert, the son of this son, was born in Glasgow, Scotland. What shall we call him then—a Frenchman, German or Scotchman? In past years he has preferred to call himself a German!

Frederick Delius, one of the most original and talented of living English composers—we call him English because he was born in England—was of German parentage. When twenty years of age he went to America, where he remained three years. The next three years he spent in Germany, after which he went to France and has, we believe, made that his home ever since!

Rubinstein is another case. His name sounds unmistakably German, but he was born in Russia, and, although of Jewish ancestry, was a member of the Orthodox Greek Church. He used to complain that the Russians called him a German, the Germans called him a Russian, the Jews called him a Christian, and the Christians called him a Jew.

So much for those of, so to speak, ambiguous nationality—but what of the many of clearly pronounced nationality, often intense lovers of their own country, who nevertheless seem to have done their best work in exile, either voluntary or enforced?

Was Handel English, German or Italian?

Take the case of Handel: He was born and grew up in Germany, at the age of twenty-one he went to Italy to study, on money he had earned and saved up from music-teaching. Returning to Germany, he found a position in Hanover,

but about a year later visited England, where he produced his opera, *Rinaldo*, with success. Two years later he went to England again, and this time remained over forty years; in fact, until his death. He was an able musician before he went to England, but had produced none of those great works by which he is now immortal. The Handel of Germany might perhaps have been honored by a few lines in biographical dictionaries; the Handel of England is a corner-stone in the temple of music.

Again, consider Wagner. A German by birth, and intensely patriotic by nature, he had nevertheless no sympathy with that attitude of mind and that form of government which has since brought his nation into world tumult, but took part in an attempted revolution (in 1840), which had for its object the throwing off of the Prussian yoke and the establishment of a republic. Upon the failure of this revolution, his life and liberty being in danger, he was obliged to flee, and was not able to return in safety for many years. He lived in France, in Switzerland, and, later on, in Venice. Nearly twenty-five years of Wagner's life were spent outside of Germany. During these years of exile his style matured and much of his greatest work was done.

Viotti in Italy, France and Germany

It may perhaps raise a smile that we should mention, almost in the same breath with these distinguished names, one of the lesser lights of music, the violinist Viotti, but if the reader has the patience to follow our line of thought to the close, the reason will appear evident. This man, a distinguished violinist and composer of violin music in his day, was an Italian by birth, but had taken up his residence in Paris, where he had become thoroughly at home and was meeting with great success until the outbreak of the Revolution and the Reign of Terror caused him to seek safety in flight. His first refuge was London, but an unfortunate series of misunderstandings placed him under political suspicion, and he was not allowed to remain. He then fled to Hamburg, where he remained for several years in great retirement and poverty. During this period of bitter exile he found comfort in work—often the best sort of comfort, by the way—and composed several books—full of violin duets, which have remained standard works among violinists from that day to this—now over a hundred years—and have been reprinted many times by various publishers. To musical ears of the present day, accustomed as we are to fuller and richer chord-formations, even the best violin duets seem somewhat thin and bare, yet these duets of Viotti, in spite of their old-fashioned style, have moments of great beauty, and are in the purest classical form. They still serve a worthy purpose for instruction in ensemble playing, if for nothing else.

Effect of Prohibition

THE enforcing of the war prohibition law has thrown many violinists out of work. Especially is this the case in large hotels, where orchestras or a company of entertainers were invariably maintained in the grill rooms. Since intoxicating drinks cannot now be served in such

places, the hotel proprietors have dispensed with the music. A great many female violinists and cellists made their living playing in these grill rooms, earning from \$25 to \$50 a week. They will now have to look for other engagements.

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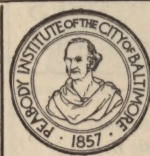
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Any letters desired can be engraved on above pins. Specify lettering when you order.

SILK FOB

The design is similar to No. 64.	
No. 65—10k (solid gold). Charm, Swivel and Chain. Price, each \$7.00	
No. 65S—Sterling silver, oxidized finish. Charm, Swivel and Chain. Price, each \$2.50	

A PRETTY BROOCH



No. 63—10k (solid gold). Price, each \$4.00	
No. 63S—Sterling silver, oxidized finish. Price, each \$1.50	

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